

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Forty-first Year No. 2. Whole No. 482.

CHICAGO, ILL., U.S.A., JANUARY 1, 1950

Subscription \$1.50 a Year—15 Cents a Copy

## ORGAN FOR CHURCH REBUILT AFTER FIRE

### MÖLLER TO PHILADELPHIA

First Baptist Buys an Instrument for  
Reconstructed Edifice of Parish  
Which Recently Celebrated  
Its 250th Anniversary.

The First Baptist Church of Philadelphia, which celebrated its 250th anniversary in 1948, is to have a new organ. The contract to build it has been awarded to M. P. Möller, Inc. The church edifice was destroyed by fire Jan. 13, 1949, and it was not until the last week of November, 1949, that the congregation was able to return to the building after the completion of its reconstruction. A service of rededication was held Dec. 4.

Charles Allen Romero is the organist and director of music, having succeeded Walter Baker last September when Mr. Baker was appointed to Holy Trinity Lutheran Church in New York City. Mr. Romero was previously at the First Presbyterian Church of Norristown, Pa. He presents an oratorio at the church every Sunday evening, except the first Sunday of the month, when he gives an organ recital. The oratorio choir of fifty voices is supplemented by professional soloists.

The resources of the new organ, a large three-manual, will be as follows:

**GREAT ORGAN (Unenclosed).**  
Quintaton (console only), 16 ft.  
Principal, 8 ft., 61 pipes.  
Harmonic Flute, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Spitzflöte, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Octave Quint, 2½ ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Fourniture, 4 rks., 244 pipes.  
Cymbel, 3 rks., 183 pipes.  
Harmonic Trumpet (from Choir), 8 ft.  
Chimes (console only).

**SWELL ORGAN.**  
Rohrbourdon, 16 ft., 73 pipes.  
Gelgen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 12 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Octavin, 2 ft., 61 pipes.  
Larigot (console only), 1½ ft.  
Plein Jeu, 5 rks., 305 pipes.  
Fagotto, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (console only), 8 ft.  
Claron, 4 ft., 73 pipes.  
Tremulant.

**CHOIR ORGAN.**  
Viola, 8 ft., 73 pipes.  
Nachthorn, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Erzähler Celeste, 8 ft., 61 pipes.  
Prestant, 4 ft., 73 pipes.  
Koppelflöte, 4 ft., 73 pipes.  
Nazard, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Scharf, 3 rks., 183 pipes.  
Krummhorn, 8 ft., 73 pipes.  
Harmonic Trumpet, 8 ft., 73 pipes.  
Tremulant.

**PEDAL ORGAN.**  
Bourdon, 32 ft., 32 pipes.  
Contrebasse, 16 ft., 32 pipes.  
Violone, 16 ft., 12 pipes.  
Quintaton (console only), 16 ft.  
Bourdon, 16 ft., 12 pipes.  
Rohrbourdon (from Swell), 16 ft.  
Quint, 10½ ft., 32 notes.  
Principal, 8 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Bourdon, 8 ft., 12 pipes.  
Rohrflöte (from Swell), 8 ft.  
Quint, 5½ ft., 32 pipes.  
Choralbass, 4 ft., 32 pipes.  
Super Octave, 4 ft., 12 pipes.  
Bourdon, 4 ft., 12 pipes.  
Mixture, 3 rks., 96 pipes.  
Bombarde, 16 ft., 32 pipes.  
Fagotto (from Swell), 16 ft.  
Bombarde, 8 ft., 12 pipes.  
Claron, 4 ft., 12 pipes.

THE "COLLEGE CHOR" of Southwestern College, Winfield, Kan., sang Haydn's "Creation" at Grace Methodist Church in Winfield on the evening of Dec. 4 under the direction of Professor W. Arnold Lynch, with Miss Grace Sellers at the organ. John Thomas played Bach's Fantasia and Fugue in C minor as the prelude.

## MR. AND MRS. DAVID CRAIGHEAD, ORGANISTS OF NOTE



INSTANCES IN WHICH BOTH husband and wife have achieved fame as organists are not many. This picture shows Mr. and Mrs. David Craighead at the console of the Möller organ recently installed at the Bakersfield Junior College and High School, Bakersfield, Cal., by Eugene E.

Poole. Mrs. Craighead before her marriage was Marion Reiff. She is organist of the First Congregational Church of Los Angeles. Her husband is known across the continent through his recitals, teaches at Occidental College and is organist of the Pasadena Presbyterian Church.

## HONORS FOR JOSEPH RAGAN ON TWENTIETH ANNIVERSARY

In observance of the twentieth anniversary of Joseph Ragan as organist and choirmaster of All Saints' Episcopal Church in Atlanta, Ga., E. Power Biggs has been engaged to give a recital Jan. 18 at this church. The recital is to be the principal event in a celebration arranged by the rector, the Rev. Matthew M. Warren, the wardens and the vestry of the church. To mark the anniversary the church has ordered the addition of four new sets of pipes to the organ and the installation will be completed by M. P. Möller in time for the recital.

In view of the regard in which Mr. Ragan is held and the fact that this will be Mr. Biggs' first Atlanta recital the event is expected to attract a large audience from Atlanta and other cities. Members of the Georgia Chapter, A.G.O., will be special guests, occupying seats in the chancel.

## CHARLES E. WHEELER, F.C.C.O., PROMINENT CANADIAN, DEAD

Charles Edward Wheeler, F.C.C.O., one of Canada's most eminent church musicians and composers, died in London, Ont., Nov. 25 after a long illness. He was 79 years old. Mr. Wheeler was one of the founders and a former president of the Canadian College of Organists and throughout his life was devoted to the activities of the organization. He had also been a member of the council and registrar of the college for a long time. At the time of his retirement Jan. 1, 1938, he had been organist and director at St. Andrew's United Church in London for forty-seven years.

Mr. Wheeler was enjoying his rest when asked to take the place of Parnell Morris, organist of the Dundas Street Center United Church, upon Mr. Morris'

death. He accepted and served in that capacity until Feb. 25, 1945. For many years he was director of music at the London Normal School.

Mr. Wheeler was born in London and spent virtually all his life there. Teaching, conducting and composing are among the things that kept him busy aside from his church. A number of his compositions, chiefly anthems and songs, both secular and sacred, are found in the repertoire of choirs and soloists in both Canada and the United States, and many of Mr. Wheeler's pupils are successfully filling organ positions in Canadian towns and cities.

Much of Mr. Wheeler's early training was received in Toronto, Leipzig and New York. In the Masonic order he was a thirty-third degree Scottish Rite Mason. An ardent fisherman and keen lover of sport, he indulged his love for this during vacations.

Mr. Wheeler is survived by his widow, who was a prominent singer and teacher, and by a son, Charles A. of Chappaqua, N. Y.

Vacation in  
Historic New England  
at the A. G. O. Convention

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## FOUR ORGANS BOUGHT BY "U" IN SYRACUSE

### TWO TO BE THREE-MANUALS

Walter Holtkamp Commissioned to  
Build Instruments for Auditorium  
and Chapel, While Two Are  
Practice Organs.

Syracuse University announces that contracts for two three-manual organs and two practice organs have been made with Walter Holtkamp of Cleveland. Installation of one organ in Crouse College School of Music auditorium, is to be completed by September, 1950, while the other three-manual will be installed in Hendricks Chapel by September, 1951.

The present organ in the auditorium is a three-manual Roosevelt rebuilt by Estey in 1928. The new organ in Hendricks Chapel will supplant an Aeolian organ built in 1929. Dr. Alexander Capurso, director of the school of music, went to Syracuse from the University of Kentucky in September, 1948, at the same time that Arthur Poister left Oberlin to become professor of organ and organist-director of music at Hendricks Chapel. The department includes two additional teachers of organ—Joseph McGrath and Ivan Licht—and forty-five students are enrolled in the organ department.

Specifications of the Crouse auditorium organ are as follows:

**GREAT.**  
Quintadena, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Gedeckt, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Grossoctav, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Spitzflöte, 4 ft., 61 pipes.  
Quinte, 2½ ft., 61 pipes.  
Superoctave, 2 ft., 61 pipes.  
Mixture, 4 rks., 244 pipes.  
Scharf, 3 rks., 183 pipes.  
Dulcian, 16 ft., 61 pipes.  
Shalmey, 8 ft., 61 pipes.

**SWELL.**  
Lieblich Gedeckt, 16 ft., 61 pipes.  
Gelgen Principal, 8 ft., 61 pipes.  
Rohrflöte, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Quintaton, 8 ft., 61 pipes.  
Flauto Dolce, 8 ft., 61 pipes.  
Flute Celeste, 8 ft., 56 pipes.  
Octave Gelgen, 4 ft., 61 pipes.  
Bourdon, 4 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Larigot, 1½ ft., 61 pipes.  
Plein Jeu, 5 rks., 305 pipes.  
Fagotto, 16 ft., 61 pipes.  
Trompette, 8 ft., 61 pipes.  
Oboe, 8 ft., 61 pipes.  
Claron, 4 ft., 61 pipes.

**POSITIV.**  
Copula, 8 ft., 61 pipes.  
Quintadena, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Nazard, 2½ ft., 61 pipes.  
Doublette, 2 ft., 61 pipes.  
Nachthorn, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Sifflöte, 1 ft., 61 pipes.  
Cymbale, 3 rks., 183 pipes.  
Cromorne, 8 ft., 61 pipes.

**PEDAL.**  
Grand Bourdon, 32 ft., 12 pipes.  
Principal, 16 ft., 32 pipes.  
Subbass, 16 ft., 32 pipes.  
Gamba, 16 ft., 32 pipes.  
Quintadena (Great), 16 ft.  
Lieblich Gedeckt, 16 ft., 61 pipes.  
Octave, 8 ft., 32 pipes.  
Violon, 8 ft., 32 pipes.  
Flauto Dolce, 8 ft., 32 pipes.  
Quinte, 5½ ft., 32 pipes.  
Choralbass, 4 ft., 32 pipes.  
Flute, 4 ft., 32 pipes.  
Piccolo, 2 ft., 32 pipes.  
Rauschquinte, 2 rks., 64 pipes.  
Mixture, 3 rks., 96 pipes.  
Posaune, 16 ft., 32 pipes.  
Trumpet, 8 ft., 32 pipes.  
Soft Reed, 8 ft., 32 pipes.

AS A CLIMAX TO THE annual services of choral evensong in Advent at Christ Church Cathedral, New Orleans, the Christmas portion of Handel's "Messiah" was sung Dec. 18 by the massed choirs of the twelve Episcopal churches of the city, under the direction of W. Donald George, organist and choirmaster of the cathedral. The chorus numbered over a hundred.

## MOVE HISTORIC ORGAN INTO ITS THIRD HOME

### IN NEW LOS ANGELES EDIFICE

Alfred G. Kilgen Organization Reconditioning First Congregational Church Instrument, Originally Built in 1895.

Work is being completed by the Alfred G. Kilgen organization on the restoration of one of Los Angeles' historic organs. This instrument was built by the Farrand & Votey Company in 1895 and was presented as a memorial to the First Congregational Church. In 1903 the church moved to a new location. The organ was then rebuilt and enlarged by the Murray M. Harris Company of Los Angeles and moved to the new church. The church remained in this location until 1930, when it moved to its present beautiful Gothic edifice. A second time the organ was moved, this time being installed in the Shatto Memorial Chapel of the new church.

Considerable work was undertaken in the present restoration program. All primaries, chest pneumatics and vents were removed, taken to the shops and re-leathered. The flue pipes were repaired and tuning slides were installed. The leather was removed from the great first diapason and the upper lips were renewed. The reed stops were given new tongues and were revoiced by James Nuttall, nationally-known reed voicer. The specification remains unchanged from the 1903 rebuilding, with two exceptions—the old swell viol d'amour has been softened and tuned to form a second celeste and a twenty-five-note set of chimes has been installed. The entire work has been under the supervision of Kenneth R. Simpson, superintendent of the Kilgen organization, in conjunction with David Craighead.

The inaugural recital on the restored organ took place Dec. 9 and was played by Mr. Craighead.

The stoplist of the instrument, showing fifty-four registers and 2,072 pipes, is as follows:

**GREAT.**  
Double Open Diapason, 16 ft., 61 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Doppelflöte, 8 ft., 61 pipes.  
Viola da Gamba, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flauto Traverso, 4 ft., 61 pipes.  
Octave Quint, 2½ ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Trumpet, 8 ft., 61 pipes.  
Chimes (Deagan).

**SWELL.**  
Bourdon, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Viol d'Amour, 8 ft., 61 pipes.  
Aeoline, 8 ft., 61 pipes.  
Vox Celestis, 8 ft., 49 pipes.  
Stopped Diapason, 8 ft., 61 pipes.  
Flute Harmonique, 4 ft., 61 pipes.  
Violina, 4 ft., 61 pipes.  
Flageolet, 2 ft., 61 pipes.  
Cornet, 2 rks., 122 pipes.  
Cornopean (from original Oboe), 8 ft., 61 pipes.

**CHOIR.**  
Enclosed in separate swell-box with solo stops of Great organ.  
Geigen Principal, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 61 pipes.  
Dolce, 8 ft., 61 pipes.  
Quintadena, 8 ft., 61 pipes.  
Rohr Flöte, 4 ft., 61 pipes.  
Harmonic Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 61 pipes.

**PEDAL.**  
Double Open Diapason, 16 ft., 30 pipes.  
Bourdon, 16 ft., 30 pipes.  
Lieblich Gedeckt (S).  
Flute (ext. from Bourdon), 8 ft., 12 pipes.

Violoncello, 8 ft., 30 pipes.  
Trombone, 16 ft., 30 pipes.

The organist of the First Congregational Church is Marian Reiff Craighead.

### DEATH TAKES LESLIE N. LEET.

#### WELL-KNOWN ORGAN BUILDER

Leslie Norman Leet, a well-known organ builder, died Dec. 11 in Mountain-side, N. J. He was the founder and for seventeen years president of the Leet Organ Company of Cranford, N. J. Previously he was factory manager of the Aeolian Company at its Garwood, N. J., plant for a number of years until its absorption by the Skinner Company. Before going to that company he was with the J. W. Steere & Son Company in Westfield, Mass.

Mr. Leet was the author of a book

entitled "Introduction to the Organ." He had been a member of the council and a police commissioner in Mountside and was one of the founders of the Acoustical Society of America. He had been organist of churches and in his earlier days played the trumpet in the Calderwoods Band in Boston.

Mr. Leet leaves his widow, Mrs. Mary Pierce Leet; a son, Edward, a daughter, Mrs. John J. Lowry; a brother, George, and his mother, Mrs. Maude Leet.

Funeral services were held in the Forest Hills Cemetery Chapel, Forest Hills, Mass., Dec. 15 and Mr. Leet's old friend, A. C. Foster, played the organ for the service.

### GRANT OF \$50,000 ASSURES PITTSBURGH FREE RECITALS

A grant of \$50,000 from the Arbuckle-Jamison Foundation of Pittsburgh, created under the will of Martha and Margaret Arbuckle-Jamison, will assure the continuance of the Sunday organ recitals in Carnegie Music Hall for at least five years. In announcing the gift, James M. Bovard, president of Carnegie Institute, said:

"Most opportune indeed is this generous grant from the Arbuckle-Jamison Foundation, coming at a time when our increased expenses and reduced income have posed a serious financial situation for Carnegie Institute. Without this aid we possibly would have found it necessary to curtail the organ programs."

The weekly recitals at the Music Hall, now a Pittsburgh tradition, were first offered in 1896, when the hall was completed. Since that time audiences totaling several million people have attended nearly 4,000 recitals of good music at the institute free of charge. The recital Sunday, Jan. 8, will be the 4,000th in the series, a record almost without parallel in the country. A special program of commemorative selections will be presented on that occasion. In recognition of the Arbuckle-Jamison grant the Sunday programs will be known as the Arbuckle-Jamison free organ recitals. Dr. Marshall Bidwell, organist and director of music at Carnegie Institute, will have full supervision of the programs as before.

### SALVADOR GIVES RECITALS IN CALIFORNIA AND CANADA

Dr. Mario Salvador, organist of the St. Louis Cathedral, has followed his trip to Canada to play for the Casavant Society in Montreal with a short California tour. On his return he gave a Christmas recital on the new Kilgen organ in the cathedral Sunday afternoon, Dec. 18, presenting the following numbers: "Adeste Fideles," Grison-Salvador; "Ave Maria," Schubert-Salvador; Fantasy on Two Noels, Bonnet; "Gesu Bambino," Yon; Carol Rhapsody, Purvis; "Ninna-Nanna," Mauro-Cottone; "O Holy Night," Adam; "March of the Magi," Dubois; "Puer Natus Est," Campbell-Watson; "In dulci Jubilo," Karg-Elert.

Nov. 23 Dr. Salvador gave the following program at St. Joseph's Church in Los Angeles: Festival Postlude on "Veni Creator Spiritus," Van Hulse; Allegretto, Parker; Prelude and Fugue in D major, Bach; Third Movement, Eighth Symphony, Widor; Chorale in B minor, Franck; Fugue in G major, Bach; Scherzo, Salvador; Pedal Concert Study on "Salve Regina," Manari; "Legend," from Suite in B minor, Douglas; Toccata, Wood.

At the Scottish Rite Cathedral in Tucson, Ariz., Nov. 20 he gave the program published in THE DIAPASON last month for the Southern Arizona Chapter, A.G.O.

### SCHWEITZER BIRTHDAY FETE BY NIES-BERGER ORCHESTRA

A gala concert in honor of the seventy-fifth birthday of Dr. Albert Schweitzer is to be given on his birthday, Jan. 14, at Town Hall in New York City. Wanda Landowska, noted harpsichordist, will join forces with Edouard Nies-Berger as conductor of the Nies-Berger Chamber Orchestra in a Bach program. Arturo Toscanini, Dr. Bruno Walter and Charles Munch are heading the list of contributors to the birthday fund. Mme. Landowska is giving her services on this occasion. All ticket purchasers will share in the sending of birthday greeting cards to Dr. Schweitzer.

#### THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 25 East Jackson Boulevard, Chicago 4, Ill.

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## DEATH ENDS CAREER OF WALTER FLANDORF

### PROMINENT AS RECITALIST

Organist of Peoples Church in Chicago for a Number of Years—Conducted Zion Choir and Gave Many Opening Programs.

Walter Flandorf, well-known Chicago church and recital organist, died Dec. 7 after a short illness. At the time of his passing he was organist and director of the choir of the People's Church, a post he had held for a number of years. He had filled prominent positions in New York State and Indianapolis, was for several years conductor of the famous White-Robed Choir in Zion, Ill., and staff organist of radio station WGN, and had been heard by congregations of more than 2,000 people in Sunday evening recitals at his church and in dedicatory programs in various places. Mr. Flandorf was known also for his extraordinary talent as an improviser.

Mr. Flandorf was seized with an attack caused by a kidney infection when conducting a rehearsal of his choir and was taken to Bethany Hospital, where he passed away.

Walter Flandorf was born in Berlin, Germany, Feb. 7, 1893, and began his musical education about the same time that he entered the gymnasium, Graues Kloster, one of the oldest schools in Europe. He studied piano, counterpoint and singing under Julius Maschek, Ernest Langelutje and Theodore Krause. At the age of 10 years he was also soloist in two of the largest churches in Berlin—the St. Marien Kirche and the St. Nikolai Kirche, where the choirs alternated.

Among Mr. Flandorf's teachers were Leon Sampaix, the Belgian pianist; Ernst Schmidt, Bayreuth, Germany, and Modest Altschuler, conductor of the Russian Symphony Orchestra. In 1912 his studies were interrupted for his year of military service, which he chose to serve in the navy.

In the spring of 1914 Mr. Flandorf came to the United States, and studied at the Ithaca Conservatory of Music, Ithaca, N. Y. While he was a student there he was organist of the First Methodist Church and for a short time organist and choir-master of the Lake Street Presbyterian Church, Elmira, N. Y. When he left the conservatory in 1917 he taught for one year at the Conservatory of Music in Toledo, Ohio. The next year he toured the West giving piano recitals. In 1919 he was appointed assistant conductor and solo organist at the Circle Theater in Indianapolis. He remained in that city seven years and was organist and choir-master of Christ Episcopal Church there.

After a short time in St. Louis Mr. Flandorf moved to Chicago to act as a demonstrator and concert organist for the Kilgen organization. His activities were varied, and aside from being connected with station WGN as staff organist and conductor of the White-Robed Choir in Zion he held the position of organist and director at the Central Church in Chicago, at the Winnetka Congregational Church and at the Congregational Church of La Grange. He was at the People's Church for seven years before going to the position in Zion, but returned and remained until his death as organist and director of the choir. Mr. Flandorf was dean of the Illinois Chapter, A.G.O., for two years.

On Dec. 4, 1923, Mr. Flandorf married Miss Vera Sangernebo, daughter of the Russian sculptor, in Indianapolis. Mrs. Flandorf is national secretary of the National Federation of Music Clubs. In addition to his widow Mr. Flandorf leaves a sister, Charlotte, of Oakland, Cal.

A large company of friends among organists and others attended the funeral service held in the People's Church Dec. 10. Dr. William H. Barnes was at the organ and played favorite compositions of the decedent by Bach, Franck and others and the choir sang compositions of Mr. Flandorf. Dr. Preston Bradley, pastor of the church, paid a warm tribute to Mr. Flandorf.

A TABLET TO THE MEMORY of Dr. G. D. Cunningham was unveiled by the Lord Mayor in the Birmingham Town Hall Oct. 6, according to word from England. The ceremony took place at a performance of "The Dream of Gerontius" by the city choir and orchestra.

WALTER FLANDORF



### ALAN IRWIN, NASHVILLE

#### ORGANIST, A.G.O. DEAN, DEAD

Alan Irwin, dean of the Tennessee Chapter, A.G.O., died Dec. 3 at Vanderbilt Hospital, Nashville. He had recently undergone an operation. Mr. Irwin had been dean of the Ward-Belmont Conservatory since 1940. In 1941 he became organist and choir-master of the Belmont Methodist Church.

Before going to Nashville Mr. Irwin was organist and choir-master of the First Presbyterian Church of Wichita, Kan., for eleven years. While there he was dean of music at Friends University for six years. He was educated at the Bush Conservatory of Music, Chicago, and Northwestern University, and did graduate work at the Juilliard School of Music, New York. He held an M.A. degree from Columbia University. Mr. Irwin received his choral training at the University of Chicago and in the Apollo and Marshall Field Choral Societies. He studied organ under the late Raymond Robinson, organist at King's Chapel in Boston. Mr. Irwin was a past president of the Choir Directors' Guild of Wichita. He and Mrs. Irwin, the former Florence Steel of Herrin, Ill., had presented piano and organ recitals on extensive tours.

In addition to his wife Mr. Irwin is survived by three daughters—Donna, Annette and Alance.

### KATHARINE WARD FELLOWS,

#### CHICAGO ORGANIST, DEAD

Mrs. Katharine Howard Ward Fellows, for many years a prominent Chicago organist, died Dec. 10 at the Sunnymere Home in Aurora at the age of 75 years. She had lived in retirement for a number of years.

Mrs. Fellows was organist and director at the First Methodist Church of Evanston for upward of twenty years until illness compelled her to resign. She was also organist of the Chicago Sunday Evening Club for a number of years. She had been a pupil of Clarence Eddy and Harrison M. Wild.

Mrs. Ward was a native of Aurora, Ill., and was the daughter of former Mayor Theodore Howard of Aurora, and the widow of Walter D. Fellows, who died two years ago.

Funeral services were held in Trinity Episcopal Church, Aurora.

### FOUR-MANUAL IN BRYN MAWR DEDICATED BY WILLOUGHBY

The four-manual organ built by the Aeolian-Skinner Company for the Church of the Redeemer in Bryn Mawr, Pa., was dedicated at the morning service Nov. 27, with Ernest Willoughby, organist of the church, at the console. The stoplist of the instrument, which has fifty-three ranks and a total of 3,556 pipes, was published in THE DIAPASON in November, 1948. On the afternoon of Dec. 3 Mr. Willoughby gave a demonstration of the organ and a short recital for the Pennsylvania Chapter, A.G.O., playing these numbers: "Good News from Heaven," Pachelbel; Chorale, Johann Bernard Bach; "A Fanny," Stanley; "A Trumpet Minuet," Jeremiah Clarke; "Gymnopédie," Erik Satie; Epilogue on "The Old Hundredth," Ernest B. Farrar; Carol, Vaughan Williams; Fugue in C minor, Bach; Chorale Prelude on "St. Anne," Charlton Palmer.

## CHORUSES FOR LENT and EASTER

SATB except where specified

	Oct. No.	Price
<i>Adoramus te, Christe</i> , from "Seven last Words of Christ", Dubois	9749	.16
<i>Appeal of the Crucified</i> , from "The Crucifixion", Stainer	9834	.25
<i>Consider the Lilies</i> , Scott	9819	.22
<i>I walked today where Jesus walked</i> . With 2-part Junior Choir. O'Hara-Deis	9867	.25
<i>Now is come the salvation of our God</i> , from "Easter-tide", Protheroe	9705	.20
<i>The Resurrection</i> . Curran-Deis	9868	.22

### SAB

<i>As it began to dawn</i> . Vincent	9745	.16
<i>Lord, for Thy tender mercies' sake</i> . Farrant	9747	.15
<i>Peace I leave with you</i> . Mueller	9746	.15
<i>Turn Thy face from my sins</i> . Atwood	9748	.15

### SSA

<i>Fling wide the gates</i> , from "The Crucifixion", Stainer-Deis	9800	.20
<i>In the End of the Sabbath</i> . Speaks-Deis	9735	.25
<i>The Palms</i> . Faure-Deis	9837	.22

### TTBB

<i>Were you there?</i> Bartholomew	9773	.15
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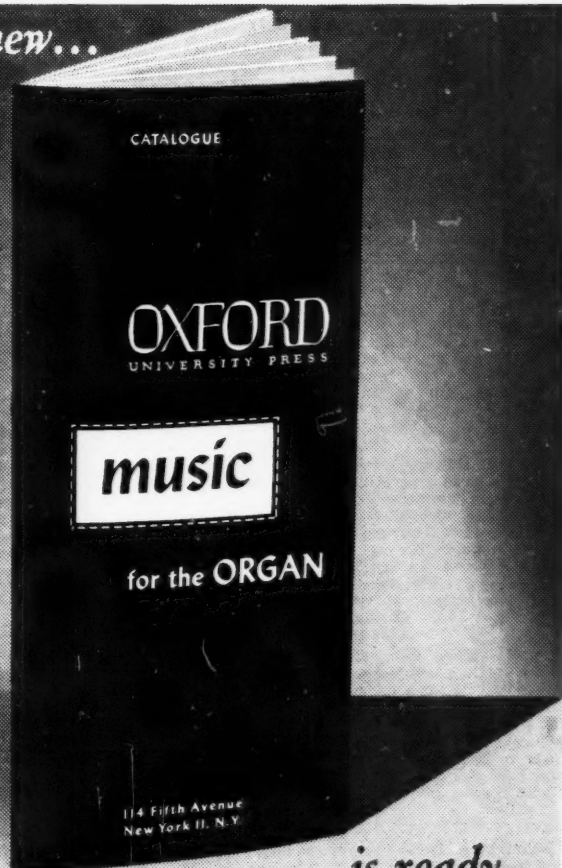
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## Many of Its Friends Greet The Diapason on Its Anniversary

[Announcement of the fortieth anniversary of the launching of THE DIAPASON has elicited a shower of friendly letters from readers in every part of the nation who offered their congratulations. To all of these friends, many of them of more than thirty years' standing, our hearty thanks are expressed. Some parts of their letters are herewith quoted, but it was impossible to print all that we wished to reproduce for obvious lack of space. Additional letters will be printed in future issues. The editor is more than ever grateful to a large group of loyal readers.]

De Paul University, Chicago.—On picking up THE DIAPASON at my home this morning I read that this issue celebrates the fortieth anniversary of your magazine. No words of mine can express the wonderful work you have done for the organ profession during these forty years of tireless effort on your part in bringing to our fraternity articles of erudition, news of personalities and programs given by members of our profession.

May you be granted many more years to continue your splendid work.

Cordially yours,

ARTHUR C. BECKER.

New York.—Please accept hearty congratulations upon the fortieth anniversary of the publication of THE DIAPASON (a very happy choice of name, and an apt one, I have always thought), which for this long period has steadily grown in the estimation of the church musicians of the country, who value the reports of activities of organists and directors of choirs in the smaller churches as well as in the cathedrals and larger places of worship, and the informative articles, including reviews of new choral music, organ music and organ specifications.

Since 1935 THE DIAPASON has been the official magazine of the American Guild of Organists and is playing an important part in helping to disseminate knowledge concerning the high aims of the Guild in raising standards of music in religious services and in emphasizing the great value of the examinations given by the Guild.

With all good wishes for continued success, I am,

Faithfully yours,

S. LEWIS ELMER,

National President, American Guild of Organists.

Claremont, Cal.—May I not say that THE DIAPASON continues to be the excellent journal you have been conducting for these many years; I don't know how many I have been enjoying it. More power to you that you may continue your fine work.

Cordially,

ROBERT G. MCCUTCHAN.

Toronto, Ont.—Congratulations on your fortieth anniversary. You have really made it a paper to be reckoned with, and I am sure it is largely your own genius that has done it. \* \* \* What a head for detail you have, to be sure! I loved your reflections on the forty years. The older I get the more I realize the wisdom and the wealth of stories in the Old Testament—to quote the thing itself, it seems to me that "out of the strong cometh forth sweetness."

Yours truly,

CHARLES PEAKER.

Portland, Maine.—Life begins at 40, so my most hearty congratulations on attaining such an eminence, and best wishes for a happy new life. After all, forty years is quite a long period and must be quite a record for one man to run a publication and maintain its high standards as you have done. So again and again congratulations. \* \* \*

Cordially,

ALFRED BRINKLER.

Lincoln, Neb.—Congratulations to you on the fortieth anniversary of your THE DIAPASON. Being a charter subscriber, I feel a strong urge to make known to you that I have read and enjoyed every issue of THE DIAPASON. Continue in the same strain also in the future. I would not know how you could improve your journal.

With special greetings,

Sincerely yours,

KARL HAASE.

Wilmington, Del.—I am very happy to send you my sincere congratulations on the occasion of the fortieth anniversary of THE DIAPASON under your editorship, which has been of incalculable value to the profession. May you be able to continue this for a good many years to come. Well done!

Sincerely yours,

FIRMIN SWINNEN.

St. Louis, Mo.—To the many congratulations that are surely flowing and pouring in on the fortieth anniversary of THE DIAPASON—your DIAPASON—I wish to add just one more. The great symphonies have

many good themes, the great operas, especially those written by Richard Wagner, have many wonderful, striking motifs, but you, with your organ, THE DIAPASON, have, for four decades, tenaciously stuck to one theme or motif; you have said your say and have sung your song in many variations well and convincingly: to serve the organist and all who are connected with the organ to the best of your knowledge and ability.

Personally the editorials and reviews have benefited me greatly, the special articles gave impetus for thought, speculation and incitement, the notes on news, new organs, organ recitals brought up-to-date information. \* \* \*

In spite of your smiles and modesty it surely has been a heroic struggle these past forty years to get the copy for THE DIAPASON ready regularly, and you have been more than ordinarily successful in achieving your goal in serving your colleagues and have made a noteworthy contribution to the professions connected with the organ. \* \* \*

I'm sure you'll gratefully meditate on the Te Deum and say with the famous Leipzig cantor, Johann Sebastian Bach: "Soli Deo Gloria!"

Yours cordially,

WALTER WISMAR,

Organist and Choirmaster of Holy Cross Church.

Akron, Ohio.—May I add my greetings and congratulations on your fortieth anniversary as THE DIAPASON? I remember very well dropping in to call on you in September, 1911. \* \* \* I do not now remember whether I had enough money to subscribe to THE DIAPASON, but rather believe that I did. I can hardly remember when I have not read it and looked forward to its coming. \* \* \*

Sincerely,

HAROLD TOWER.

Ithaca, N. Y.—Let me congratulate you upon the fortieth anniversary of THE DIAPASON, which you have kept to the highest standards of reporting and scholarship. It has been a great honor for me to be associated with you. Your patience is only one of your many fine qualities.

Cordially yours,

HAROLD THOMPSON.

Emporia, Kan.—May I sincerely congratulate you upon the issue of the last DIAPASON, completing forty years of continuous publication of the magazine. It has been one of the leading factors for the promotion of good music in America and more specifically good organ and good church music. Its influence cannot be measured, and may you be able to continue this splendid work. I have read the magazine almost from its first issue, although I do not have a record of the exact date. \* \* \* Wishing you further success in your great work, I am,

Most cordially yours,

D. A. HIRSCHLER,

President Emeritus, The College of Emporia.

Kansas City, Mo.—Congratulations on your anniversary number of the magazine we organists could not do without—THE DIAPASON. It is a wonderful story to read and very inspiring to one who is interested in the organ and what your magazine is doing to further our interests. You had an idea and ideal and you have made both come true. It proves that one can succeed if he has faith in himself and does not know what the word failure means. \* \* \*

Yours sincerely,

CLARENCE D. SEARS.

Roselle, N. J.—My friend, and the friend of its 15,500 subscribers, and many thousands of users and admirers, has just been read by one of its old friends and I hasten to extend hearty congratulations on the great work you have done throughout the forty years.

I know it has not been easy. You have gone through trying and discouraging experiences, but as you quote, if "life begins at 40" then there is room for closer association with many who have not realized the need and value of THE DIAPASON.

Your article and editorial are fine. Good for you! May the future continue to give you health and strength to continue the great work you are doing.

Yours faithfully,

THOMAS WILSON.

[TELEGRAM]

Chicago.—Congratulations on fortieth anniversary of THE DIAPASON. May you long continue wonderful work.

RENE DOSOGNE,

Dean, Illinois Chapter, A.G.O.

Columbus, Ohio.—May I heartiest congratulations on the completion of forty years of wonderful service to the organists of America!

Very sincerely,

WILBUR HELD.

Springfield, Ohio.—I have been reading THE DIAPASON for about twenty years, I believe, and since I read the article this month telling of its founding and early years I feel that I now know it from the beginning. But what an oversight not to have mentioned the name of the man who had the courage to do it—or was it modesty! Can it be possible, Mr. Gruenstein, you have been the sole editor all these years? Many congratulations to you on

its many fine and helpful departments, which will give new horizons in organ playing to all who will carefully read them. \* \* \* May you edit THE DIAPASON many more years.

Sincerely,

MRS. WARREN THRASHER.

Boise, Idaho.—You will be interested to know that THE DIAPASON is seriously read by the members of the two-year-old Idaho Chapter of the A.G.O. This magazine means a lot to all of us out here who are far from the big centers of organ music, and we all find much stimulation from the fine magazine. \* \* \*

Sincerely,

C. GRIFFITH BRATT.

St. Louis, Mo.—I just now finished reading THE DIAPASON and want to congratulate you on this your fortieth anniversary of its publication. You have done a superb job all these years. I wouldn't be without THE DIAPASON, for I look forward to getting it each month. \* \* \* Here is one subscriber who hopes you will be able to carry on this great work for a long time to come.

Most sincerely yours,

C. ALBERT SCHOLIN.

New York.—First of all I want to express our heartiest congratulations on the fortieth anniversary of THE DIAPASON and congratulate you at the same time on the high standards of your publication. May we have the great pleasure of reading for many years to come your editorials in THE DIAPASON. \* \* \* With kindest personal regards,

Most cordially yours,

C. F. PETERS CORPORATION,

WALTER HINRICHSSEN.

Worcester, Mass.—The last issue of THE DIAPASON was especially interesting. It is with much pleasure that I noted that this issue celebrates the fortieth anniversary of this paper. THE DIAPASON certainly has been a splendid magazine for all the years I have had the privilege of reading it, and I congratulate you on the excellent work of many years as well as upon your anniversary. I shall be looking forward to the time when you celebrate half a century of publishing THE DIAPASON. \* \* \*

Faithfully,

WILLIAM SELF.

Blauvelt, N. Y.—Just a note to congratulate you on your fortieth year of publication of THE DIAPASON. While you did not actually say so, I gather you have been its guiding light for the same period as you stated in one place that its editorial policy had been the same for the period. It is a fine paper and I always look forward to its arrival. \* \* \*

Sincerely yours,

FRED M. LEIFER.

New York.—Congratulations on your fortieth anniversary. You have done a wonderful service for organists and church music. Best wishes for another forty.

Very cordially,

WILLARD NEVINS.

Brooklyn, N. Y.—\* \* \* Congratulations on the fortieth anniversary of your outstanding magazine. With best wishes, I am

Sincerely yours,

JOHN HUSTON.

Palos Verdes Estates, Cal.—Congratulations on your forty years of splendid service to the organ world! You have certainly filled a need which no one else has filled, and every organist and every organ man should be grateful to you. May you give us many more years of the same.

I guess I'm one of your oldest subscribers, for I remember having the paper in the fall of 1909 when I first went to college at the University of Minnesota in Minneapolis, and I have never been without it, and do not ever expect to be.

With every good wish,

Your old friend,

WILLIAM RIPLEY DORR.

Chicago.—Congratulations to you on the fortieth anniversary of THE DIAPASON. The magazine has always been a great inspiration to me. The news is interesting and the editorials are dignified and helpful.

Most sincerely,

ALICE R. DEAL.

Atlantic City, N. J.—\* \* \* I was reminded that it was your fortieth anniversary by the fact that the bindery just sent the twenty-ninth bound volume of THE DIAPASON, bringing it up to January of 1948. I must have been among your very early subscribers for my bound copies begin with the first edition, Dec. 1, 1909, and I believe that I have every copy down to date.

Forty years have made a lot of changes. For instance, in the Jan. 1, 1910, edition there were thirty American organ builders listed, of whom only five remain and only one in its original form. Many good firms failed to survive the two wars and others died with their founders. From the standpoint of organ design the change is even more startling. In the first editions many prominent "authorities" were praising unification. A look at the specifications shows that hardly any of the organs had any stop above 4-ft. pitch. There were no mutations and, of course, no mixtures, while the pedal went no better than the

extended 8-ft. flute. Now all is changed. Your published specifications now include a goodly percentage of mutation and mixture stops and much more adequate pedals. There has been a lot of progress, and the original eight pages of THE DIAPASON are now forty pages.

Let us hope that your next forty years will be as prosperous.

Sincerely yours,

EMERSON RICHARDS.

Minneapolis, Minn.—My many congratulations to you and THE DIAPASON—one and the same—who these forty years have kept us up to date in the organ world. It is a splendid record of providing information, encouragement and enlightenment in a field that sadly needs all this help and much more.

Even the most progressive organist must feel satisfaction in knowing where to look for each department, just as he has done for years and years. I am glad that you have resisted any temptation you may have ever had to change the format and possibly go "arty." The open DIAPASON is a joy to read; may it never be a stopped DIAPASON.

And now to close on a lyric note: For years we've watched your powers grow.

Just forte? No. Fortissimo!

A splendid organ, keen and nifty.

And how d'you keep it still one-fifty?

Sincerely yours,

STANLEY R. AVERY,

St. Mark's Cathedral.

York, Pa.—I have been a subscriber to your fine DIAPASON since 1909. Every good wish for you and THE DIAPASON for many years to come.

Sincerely yours,

J. FRANK FRYSSINGER.

Fairhope, Ala.—Congratulations on forty years of stimulating influence on American effort in the field of organ and church music. You were still telegraph editor of the Chicago Daily News when I first called on you at your rooms in Chicago and I had then been a subscriber for some time, so I presume that I must have been among the "class" of 1909. Best wishes.

JAMES T. QUARLES.

Brooklyn, N. Y.—\* \* \* I have a feast every time when THE DIAPASON arrives. With cordial greetings.

PER OLSSON.

From the Gang in Gehenna.

[Via Dr. Roland Diggie.]

Los Angeles, Cal., Dec. 4, 1949.—Dear Mr. Gruenstein:

My asbestos copy of the fortieth anniversary issue of THE DIAPASON arrived down here as usual and I immediately called on the organists to meet in the banquet hall in order that we might jointly congratulate you on an outstanding achievement.

Personally I can go back to the issue of January, 1910. The date is impressed on my mind as it was at this time I played the complete works of Batiste, and let us not forget that this was done from memory, a great achievement in those days. It was some time later that Dr. U. R. Kidin played the complete works of Moody and Sankey, starting, I fear, the idea that it was a great virtue to play the complete works of Bach. Every time the old boy hears of one of these events he has cold chills, and here that's bad.

To get back to Batiste, he is thought very well of here in this warmer climate. As I write I can see him and Max Reger playing a game of tidily-winks and Reger is still not an easy chap to get along with. On the whole we are a nice, congenial bunch of fellows and all who have arrived here during the past forty years have a soft place in their hearts for THE DIAPASON.

Knowing organists as you do you know how they love to see their names in print. This is especially true of composers. Only this morning old daddy Guilman was going around telling everyone that two of his pieces had been played recently and Lemare was in fine form because someone in Iowa had played his Andantino. Of course, none of us likes the organ music being written today. This is one thing that the pre-Bach boys and the young chaps agree on—in fact, the only thing.

Confidentially I believe everyone here is proud of the small part he took in the advancement of organ music in the United States. Certainly at no time has the country had so plentiful a supply of brilliant and talented organists. As Clarence Eddy said the other day, "I am darn glad I do not have to compete with those guys up there, but I do hope that they will realize that there is more to music than tremendous technique."

There are a large number here who would like again to thank you for the kindness extended to them through the pages of THE DIAPASON. Speaking of the editor a day or so ago I heard a well-known voice say: "That old so and so would not hurt anyone's feelings for anything."

You know hundreds of us by name and one and all send you kindest greetings and sincere congratulations, and you can rest assured of a royal welcome when you join the gang here.

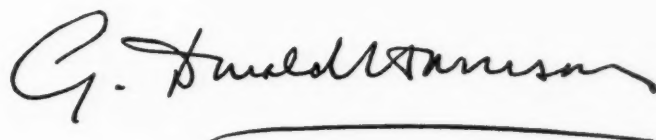
DR. DINTY MOORE.

# QUALITY

This column in the next issue will provide interesting information for those concerned with a quality product.

It is a source of great satisfaction to see continuing evidence of proof of our fundamental hypothesis that a quality instrument needs no "selling." It sells itself to those who are aware factually and musically of the elements involved.

We have recently compiled a booklet describing the aims of our work and identifying the various instruments we have built. I should be glad to send it to you on request.



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# DR. FRITZ HEITMANN WILL TOUR AMERICA

## TO BE ON ANDOVER FACULTY

Special Session Announced by Organ Institute, Supplementing Four Weeks' Course for Those Who Attend A.G.O. Convention.

Dr. Fritz Heitmann, the Dom organist of Berlin and professor of organ at the Berliner Hochschule für Musik, who is known throughout Europe for his playing, is coming to the United States under the auspices of the Organ Institute of Andover, Mass. He will be heard in recitals on the world-famous Methuen organ during the national convention of the American Guild of Organists and subsequently in the Organ Institute's summer concerts. He will then tour the United States and Canada, giving recitals and conducting master classes until his return to Germany Nov. 15.

Dr. Heitmann is noted as an interpreter of the works of Bach and an authority on the traditions of the classical period. A feature of his concert tour will be one-day master classes in conjunction with his recitals. Those who heard Dr. Heitmann during his brief visit to this country ten years ago remember his mature artistry.

The Organ Institute of Andover has announced an extended curriculum for the summer of 1950. There has been a general demand for a session immediately after the A.G.O. convention in Boston so that organists from distant points may attend both the convention and the institute with a minimum of travel. The four weeks' session will be conducted at the usual time, from July 17 to Aug. 12. Both sessions will consist of daily master classes and individual instruction by the distinguished faculty. This year, in commemoration of the Bach anniversary, one of the public concerts every week will be devoted to compositions of Bach.

Dr. Heitmann will conduct master classes at each of the sessions and will give individual lessons during five weeks. The other members of the faculty are: E.

Power Biggs, Arthur Howes, Carl Weinrich and Ernest White. As usual, a comprehensive repertoire, including examples of great organ music from the early masters to the present day, will be studied.

A limited number of scholarships will be awarded to exceptionally talented young organists who need financial assistance.

## EUGEN BRAUN, WELL-KNOWN VOICER, DIES IN PHILADELPHIA

Eugen Braun, a voicer who was connected with several prominent organ establishments in the United States, and before that in Europe, died Nov. 16 in Philadelphia, at the home of his son, Max Braun.

Mr. Braun's father and grandfather both were organ builders in Germany. He was born in Laidingen, Germany, in 1872. After the first world war he worked for two years in Oslo, Norway. In 1921 he came to the United States and was employed as flue voicer at the Kilgen factory. Then he went on the staff of the Aeolian Company and was in charge of the voicing department at its plant until the Aeolian Company was absorbed by the Skinner Organ Company. Afterward he was with the Hall Organ Company in West Haven, Conn., for two years. In 1941 he retired and made his home with his son in Philadelphia.

## HEAR ORGAN WITH STRINGS;

### LUDWIG ALTMAN AT CONSOLE

An audience which overflowed the main auditorium and the side rooms of the First Baptist Church, Berkeley, Cal., heard a program of works for organ and string orchestra played by members of the San Francisco Symphony Nov. 13. Participants were Ludwig Altman, organist, with members of the orchestra conducted by David Schneider. The concert was sponsored by the American Federation of Musicians from its recording and transcription fund. The program included these works: Concerto for organ and strings in F major, Handel; Concerto for strings in A minor, Vivaldi; the same Concerto in Bach's transcription for organ solo; Christmas Concerto for strings, Corelli; Passacaglia for organ and strings, Ellis Kohs; Sonata for organ and strings in C major, Mozart.

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You can go to any isolated example, where service is irregular or infrequent, draw the Trumpet with sub and super couplers, and not more than one or two notes will be "out"—if any.

This solidity of pitch results from ultra-solidity of pipe construction. There is nothing accidental or fortuitous about it.

AUSTIN reeds have brass wedges, unaffected by temperature or humidity. They stay put—which wood wedges cannot. This detail is especially important in localities with wide extremes of weather.

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## EUCHARIST

*Music from Parsifal*

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Richard Wagner

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*Tenor or Baritone Solos  
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Charlotte Garden

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**Price \$1.25**

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**Another WICKS in...**  
**Fort Wayne, Ind.**

The above illustrations present an interesting picture of a new Wicks Organ in its new home.

**ORGAN OF THE MONTH**

**A new WICKS for Cathedral OF THE Holy Spirit**

**WICKS ORGAN OF THE MONTH**



**about WICKS ORGANS—**



**Stanley E. Saxton says...**

The consistent organic, compact, and profound of music, the Wicks Organ, is a masterpiece of New York. Mr. Stanley E. Saxton, is a nationally known organist, composer, and conductor. Especially interested in the scientific principles of music, Mr. Saxton made a thorough study of the organ's structure and physical construction. Working in France for two years with the famous organ builder, M. Muller, he added further to his already rich musical experience. This excellent background gives the Wicks Organ a unique character, the style of which is a masterpiece of design.

**WICKS ORGAN OF THE MONTH**

# Review 1949 -

**WICKS ORGAN OF THE MONTH**



**Church of S. S. Peter and Paul CUMBERLAND**

**WICKS ORGAN OF THE MONTH**



**St. John's Reformed Church**

**WICKS ORGAN OF THE MONTH**



**St. John's Reformed Church**

**WICKS ORGAN OF THE MONTH**



**St. John's Reformed Church**

**WICKS is proud to present—**

**the new FUGA de LUXE model**



Lead Wicks organ brings compact.

**Matthew Evangelical Church**

**MINATI, OHIO**

The Wicks Organ is particularly privileged to present this month's feature, the new FUGA de LUXE model organ of 13 ranks. The illustration indicates the impressive quality and effectiveness of the organ's construction, with special emphasis on the piping of the organ's stop key console. In the case of interest in organ, many visual features in the specifications, copies of which are available upon request.

**St. John's Reformed Church**

**READING, OHIO**

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The story of Wicks Organs is continuously being told in word and picture... the story of a supremely fine PIPE ORGAN known and respected the world over. Every denomination uses Wicks, and each is voluble in its praise of this instrument's numerous exclusive features. It is interesting to note that in every instance, each instrument is expressly patterned to fit the specific situation, a truly "custom built" pipe organ.

WICKS ORGAN COMPANY ★ HIGHLAND, ILLINOIS

## LARGE NEWARK ORGAN UNDERGOES CHANGES

### NEW DESIGN IS CARRIED OUT

Plan of Dr. Carl Wiesemann Includes Additions and Revisions, Both Mechanical and Tonal—Work Done by Ferd Rassmann.

Plans made by Dr. Carl Wiesemann for the redesigning and reconstruction of the large organ in Grace Church, Newark, N. J., have been carried out by Ferd Rassmann, Eastern representative of the Reuter Organ Company. The work occupied three years and constitutes a modernization of the old Austin instrument, with the object of providing both classical and romantic resources. The entire organ has been revoiced and the stops marked with an asterisk are new, while those marked with a double asterisk have been rebuilt and rescaled.

The entire work was given as a memorial to her husband by Mrs. Charles Henry Hampton and all the revisions are the result of her interest and generosity.

The resources of the instrument now are the following for the gallery organ:

#### GREAT.

- Double Diapason, 16 ft., 61 pipes.
- \*Principal, 8 ft., 61 pipes.
- \*Violin Diapason, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 61 pipes.
- \*Octave, 4 ft., 61 pipes.
- \*Nacht Horn, 4 ft., 61 pipes.
- \*Twelfth, 2½ ft., 61 pipes.
- \*Super Octave, 2 ft., 61 pipes.
- \*Mixture, 3 rks., 183 pipes.
- \*Trumpet, 8 ft., 61 pipes.
- \*Clarion, 4 ft., 61 pipes.
- Chimes, 25 notes.

#### SWELL.

- \*\*Rohr Bourdon, 16 ft., 73 pipes.
- \*\*Diapason, 8 ft., 73 pipes.
- \*\*Rohr Flöte, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- \*Octave Gelgen, 4 ft., 73 pipes.
- \*Flute d'Amour, 4 ft., 73 pipes.
- \*Nazard, 2½ ft., 61 pipes.
- \*Piccolo, 2 ft., 61 pipes.
- \*Mixture, 3 rks., 183 pipes.
- Posaune, 16 ft., 73 pipes.
- French Trumpet, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- \*Clarion, 4 ft., 61 pipes.
- Harp, 8 ft., 61 notes.
- Celesta, 4 ft., 49 notes.
- Tremulant.

#### CHOIR.

- Dulciana, 16 ft., 97 pipes.
- \*Viole d'Gamba, 8 ft., 73 pipes.
- \*Quintadena, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- \*Flauto Traverso, 4 ft., 73 pipes.
- Dolce, 4 ft., 73 notes.
- Nazard Dulciana, 2½ ft., 61 notes.
- Dulcet, 2 ft., 61 notes.
- Tierce, 1½ ft., 61 notes.
- Corno d'Amour, 8 ft., 73 pipes.
- \*Oboe Horn, 8 ft., 73 pipes.
- Harp, 8 ft., 61 bars.
- Celesta, 4 ft., 49 notes.
- Tremulant.

#### SOLO.

- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- \*Doppel Flöte, 8 ft., 73 pipes.
- Stentorphone, 8 ft., 73 pipes.
- \*Wald Flöte, 4 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Chimes, 25 bells.
- Tremulant.

#### PEDAL.

- Bourdon, 32 ft., 32 pipes.
- \*\*Diapason, 16 ft., 32 pipes.
- \*\*Second Diapason, 16 ft., 32 notes.
- Violone, 16 ft., 12 pipes.
- Bourdon, 16 ft., 12 pipes.
- Gedect, 16 ft., 32 notes.
- Dulciana, 16 ft., 32 notes.
- \*Octave, 8 ft., 12 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Violoncello, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- \*Super Octave, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Bombarde, 32 ft., 32 pipes.
- Bombarde, 16 ft., 12 pipes.
- Posaune, 16 ft., 32 notes.
- Clarion, 8 ft., 12 pipes.

The chancel organ stoplist is as follows:

#### GREAT.

- \*Diapason, 8 ft., 73 pipes.
- \*Principal Flute, 8 ft., 73 pipes.
- \*Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- \*Octave, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- \*Super Octave, 2 ft., 61 pipes.
- \*Mixture, 3 rks., 183 pipes.

## A PROMINENT ORGAN DISTRIBUTOR WROTE THIS AD...

A very prominent dealer, who sells a great many Maas Chime products, wrote us this unsolicited testimonial. It tells our story better than we could tell it ourselves. The writer requested that his name and firm name be withheld for personal reasons.

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1. **Harsh overtones suppressed.** Results: (1) much better tone; (2) softer tone; (3) less discordant with accompanying organ or vocal music, because chordal structure of chime tone less prominent when overtones are reduced.
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It has been observed that some other makes, fairly harsh to begin with, sound even thinner, almost like toys, after a year's use.
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4. **Because of (a) mellow tone, (b) softer available tone,** your chimes can be mounted anywhere; they do not have to be put in the cellar or the back room in order to sound right.
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ORGAN COMPANY

Dept. 29, 3015 Casitas Ave., Los Angeles 26, Calif.

Trumpet, 8 ft., 73 pipes.

#### SWELL.

- \*\*Rohr Bourdon, 16 ft., 73 pipes.
- \*Diapason, 8 ft., 73 pipes.
- \*\*Rohr Flöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- \*Octave, 4 ft., 73 pipes.
- \*Chimney Flute, 4 ft., 73 pipes.
- \*Nazard, 2½ ft., 61 pipes.
- \*Flautina, 2 ft., 61 pipes.
- \*Tierce, 1½ ft., 61 pipes.
- \*Dolce Cornet, 3 rks., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

#### CHOIR.

- Violin Diapason, 8 ft., 73 pipes.
- \*Concert Flute, 8 ft., 73 pipes.
- \*Viola, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- \*Flute Harmonic, 4 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.

Clarinet, 8 ft., 73 pipes.  
Tremulant.

#### PEDAL.

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- \*Gedect, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Violoncello, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Flute, 4 ft., 12 pipes.
- Trombone, 16 ft., 12 pipes.

FENNER DOUGLASS of the Oberlin Conservatory of Music will give the first McMyer organ recital of the year at the Cleveland Museum of Art Sunday, Jan. 1, at 5:15 p.m. He will play the Concerto in D minor of Vivaldi-Bach and Chorale, Cantabile and Toccata, Jongen. Walter Blodgett will give the other Sunday recitals Jan. 8, 15, 22 and 29. Mr. Blodgett will give his monthly curator's recital Wednesday, Jan. 11, at 8:15. It will be the first of a series of Bach programs in the Museum commemorating the 200th anniversary of the composer's death.

#### PROGRAM OF COMPOSITIONS BY LILY WADHAMS MOLINE

Mrs. Lily Wadhams Moline, the organist and composer, gave a recital of her own compositions in the chapel at the beautiful Pacific Home in Los Angeles Nov. 25. She had the assistance of Marie Crittenden, soprano, in the following program: "Thy God Reigneth"; "Prayer and Cradle Song"; Allegretto; "In a Village" and "War Dance Festival," from the Suite, "Impressions of the Philippine Islands"; songs, "Why Do I Love You?", "Surrender to Love" and "Soliloquy"; "Legend of the Dunes"; "Morning Stars"; "Seraphic Chant"; Toccata, from Sonata 2.

Mrs. Moline was a resident of Chicago for a number of years and was the founder of the Chicago Club of Women Organists. She is at present organist of the Second Church of Christ, Scientist, in Long Beach, Cal., a position she has held for nine years.

# Season's Greetings



*To our many friends - old and new*

*Whom we have had the pleasure of serving during the past. May each of you have a successful and prosperous year in 1950. And may you feel free to call on us whenever our technical knowledge and resources will be of assistance to you.*

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## Principles Taught by Schnitger Work a Lesson for Today

[Robert Noehren of the University of Michigan faculty recently returned from a second summer in Europe devoted to the study of historic organs. In the summer of 1948 he made a special study of several organs remaining from the eighteenth century in France. His studies during the past summer were concentrated on the Dutch organs of the sixteenth, seventeenth and eighteenth centuries. He also visited several interesting old organs in Switzerland and spent some time in northern Germany, where he visited and played three historic Schnitger organs, which form the subject of this article.]

By ROBERT NOEHNEN  
[Continued from December, 1949, issue.]

The organ at Ludingworth is in very good condition. It is indeed a wonderful experience to play or hear the music of Bach on such an instrument. It is so beautifully planned and conceived that the usual problems in playing Bach on modern instruments, particularly in trying to find the proper balance between manuals and between manuals and pedal, simply do not exist. Therefore I think it would be of interest to the reader to consider the details of this instrument.

The church is small, with a fairly low ceiling. Like many American churches, it has practically no resonating period. Thus it was of particular interest to me to hear how well the organ sounded in an acoustical atmosphere usually considered unfavorable for organ tone.

The organ itself occupies the traditional location standing on the rear gallery. The hauptwerk occupies the larger and upper portion of the central case. Below it and just above the clavier is the very small-scaled pipework of the brustwerk. As usual, the rückpositif hangs on the front of the gallery at the organist's back and the pedal is in two separate towers standing apart from the other cases on either side of the gallery.

It is hardly necessary to repeat that each voice taken separately is quite mild and is what our ears would consider to be soft. It should be further emphasized that all the voices throughout the organ are of about the same strength, more or less, which gives the instrument unusual flexibility in performance. On the hauptwerk the 16-ft. quintadeen is marked by a very pronounced quiet development. In fact, the fundamental tone is particularly weak in the lower two octaves. The principal, 8 ft., is rather fluty, but nothing to compare with the montre of the eighteenth century French organ. The octave, 4 ft., seems to have about the same quality and strength as the 8 ft., although there is, of course, an apparent difference. The octave, 2 ft., is again about the same in strength of tone, but is somewhat brighter. I particularly liked these four stops drawn together (16, 8, 4 and 2 ft.). The sound was noble and majestic, yet mild and very clear. The nasat, 3 ft., is not unlike the octav, 4 ft., in quality, but is a little softer. The mixture is large and full sounding, without being powerful. It has an intensifying effect when drawn with the foundation stops. The cimbél is sharp and ringing and tops the other fluework admirably. The rohrflöte, 8 ft., is barely softer than the principal. Its quality is quite pointed. The rohrflöte, 4 ft., is similar to it, of course, but is a little flutier and has more body. The trompette, 8 ft., does not add power. There is rather a wooden or fluty quality about it that seems to add body and fullness to the complete hauptwerk. It bears no relationship in quality to the French reeds of the eighteenth or nineteenth century and, in fact, the conception here is something quite different. Perhaps one can describe its effect best by saying that it would be difficult to admit that a reed was drawn on hearing the full hauptwerk; yet the full sound would not seem complete without it.

In the rückpositif there is no principal, 8 ft., so the gedeckt, 8 ft., is introduced quite logically to provide a flute with some body to support the upper voices. Nevertheless it is no stronger than the rohrflöte of the hauptwerk. The principal, 4 ft., is brighter in quality, but about the same strength as the hauptwerk octav, 4 ft. This relationship between the voices

of the hauptwerk and rückpositif is carried on with the octav, 2 ft., but it has a brighter and more slender effect. The quinte, 1 1/3 ft., is quite assertive and is sharper than the 2 ft. The mixture is brighter and, of course, higher in pitch than the hauptwerk mixture. Its strength is the same. The sesquialtera, 2 2/3 and 1 3/4 ft., and the tertian, 1 1/3 and 1/2 ft., of very narrow scales, add quite a ringing and sharp sound which characterizes the full section. This is a sound which is characteristic of many of the old instruments in Holland and Germany and is quite unknown to our ears. The rückpositif on these organs is not a diminutive great organ, but one which opposes the chief division with a strong character of its own. It was never intended to be coupled to the hauptwerk (during the seventeenth and early eighteenth centuries).

In the pedal the subbass, 16 ft., seems very light, yet is apparently substantial enough for any purpose. The 8-ft. octav is mild and quite fluty and serves a dual role as flute or principal. For instance, it is very effective for use in trio playing. The 4-ft. octav matches the 8-ft. in quality and strength. The rauschquinte and mixture are voiced to balance the equivalent voices of the chief manuals. The 16 and 8-ft. reeds, like the hauptwerk trompette, again have that wooden effect. They do not add power, but weight. The cornet, 2 ft., on the contrary, is thin and assertive. In studying many of the Schnitger dispositions it is evident that Schnitger considered this voice a very important one in completing the pedal division. On smaller organs he always included a 2-ft. reed instead of the 4-ft. where space and cost would not permit both voices.

The brustwerk has a sense of the miniature about it, but is nevertheless forceful and assertive. It seems more sharp than brilliant and is quite a decided contrast to the rückpositif.

There is only one coupler on this organ—brustwerk to hauptwerk. There are no manual couplers to pedal and it is impossible to play the rückpositif combined with the hauptwerk. Each division is conceived to be complete in itself. The rückpositif is designed to equal the strength of the hauptwerk. Likewise, the pedal can be used alternately without changing the registers to balance either hauptwerk or rückpositif. Thus the 8-ft. voices of all three divisions are of equal strength, as are the 4-ft., 2-ft. and mixtures. However, each division has a strong individuality of its own.

Such a conception as it is realized in the organ at Ludingworth may at first seem rather disappointing, particularly to those who would merely attempt to study the actual character of the sound. It is an instrument which I would consider rich in color, but it is one the beauty of which is best expressed in the performance of organ music. I have already said that there is no powerful *tutti* such as we hear on modern organs. Nevertheless, the complete hauptwerk is full and complete in its effect and it may be used at some length without tiring the ears.

Perhaps the most significant element of the Schnitger conception is the way each voice has been balanced with the other voices of its respective division and likewise matched in strength with its corresponding voice in the other divisions. For instance, if the principal and octavs, 4 ft. and 2 ft., are drawn together, one can be sure that the pedal subbass, octav, 8 ft., and octav, 4 ft., will perfectly complement it. In turn, one may pass to the rückpositif where the gedeckt, 8 ft., octav, 4 ft., and octav, 2 ft., are drawn and be sure that it will complement the strength of the hauptwerk and pedal, but provide a different color. Thus, if the rauschquinte is added to the hauptwerk, the rauschquinte may be quite appropriately added to the pedal, and so on. I know of no other type of instrument so beautifully planned for actual playing of the music as these Schnitger organs.

The reader may now sense the essential difference between the Schnitger conception and that of the modern organ. Contemporary organ builders design each division, great, swell, choir and pedal, to blend or fuse into the total ensemble. Sharp distinctions between divisions are not developed. The full ensemble and all that contributes to it are of basic importance. Thus couplers are indispensable to the modern organ, whereas in the Schnitger organ there are no major manual or pedal couplers. Each division is planned

and conceived to be complete and independent in itself. Because of a tying up of all the divisions to full organ it is still necessary to make various dynamic changes with combination pistons in the modern organ. For instance, the following pedal is quite typical of many of the new organs in America:

Contrabass, 16 ft.  
Subbass, 16 ft.  
Principal, 8 ft.  
Gedeckt, 8 ft.  
Quint, 5 1/3 ft.  
Choralbass, 4 ft.  
Flute, 4 ft.  
Mixture, 4 rks.  
Bombarde, 16 ft.  
Trumpet, 8 ft.  
Claron, 4 ft.

It is a straight division and it would seem that it was intended to be used without the need for manual couplers. In practice, however, we soon discover that the division is designed to support full organ, which consists of three manual divisions coupled together. There are two groups of voices—soft stops and power-producing stops. Suppose we attempt to perform the Great G minor Fugue by Bach on a modern organ with such a pedal. If we begin the fugue by drawing on the great principals, 8, 4, 2 ft. and the rauschquinte (as on the Schnitger), we shall find that the contrabass, 16 ft., principal, 8 ft., and choralbass, 4 ft., are probably too heavy, for they have not been voiced in relation to the similar voices on the great division. To achieve a proper balance, then, in the pedal it will be necessary to draw the softer stops and add the great to pedal coupler. Such practice is not natural to the music. What happens to the bass and tenor voices when they cross each other in measures 33 and 34? Of course, the resourceful organist can often find a substitute, but it usually upsets the integrity of other divisions and combination pistons are required to make the added changes—a very unnatural procedure. On the modern pedal the principal voices, mixture and reeds are voiced to supply enough power to support full organ. This is typical nineteenth century practice, and since the playing of nineteenth century music is very important, the organ builder is fulfilling a very important function. But Bach is no less

important! It is no exaggeration to say that hearing Bach played on a Schnitger is a revelation. Bach can be played quite satisfactorily on the modern organ, but it should be possible to play it in a completely artistic style befitting the character of the music! The above problem will at least indicate that we have not found even a practical solution, much less an artistic one, for the requirements of the serious modern organist who would play representative organ literature.

What are the principles to be found in the conception of Schnitger which might be practiced to advantage in modern organ building? First, that an organ should consist of several divisions (according to tradition), each with its own distinctive character independently and completely developed. Second, and of equal importance, that the organ should be conceived to carry out a careful balance among these several divisions completely independent of all couplers. If a large and massive *tutti* is required, nineteenth century music, it must be provided somehow without interfering with these principles which are so necessary to the artistic performance of the music of Bach.

To the serious organist the music of Bach will always remain the core from which the many facets of his art will spring. The character of the organ which was indigenous to the music of Bach and his times should then remain the cornerstone and foundation of our art in organ building. We cannot afford to escape it unless we wish to run the risk of losing the attention of serious musicians. I contend, therefore, that the very nature of the organ is best expressed in the music of Bach and represented by organs such as those for which Bach wrote. Do not interpret this to mean that the modern American organ should be a baroque organ; but certain basic principles which were practiced then should form the basis of organ building today.

THE BROCKTON, MASS., Musical Festival Association gave its twenty-fourth annual performance of "The Messiah" Dec. 11 at the Porter Congregational Church. George Sawyer Dunham conducted the chorus.

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LILLIAN CARPENTER, F.A.G.O.



MISS LILLIAN CARPENTER, F.A.G.O., whose appearances in recitals in both the East and the West have earned for her a place in the front rank among the woman concert organists of the United States, has rounded out twenty-five years as organist and director of the choirs at the Church of the Holy Comforter in New York City. She has carried on her church work in connection with her activities on the faculty of the Juilliard School of Music. At a dinner Oct. 13 a tribute was paid Miss Carpenter by her church and she received gifts from the choirs and the congregation. A number of persons who were members of the choir in 1924, when she assumed the position at this church, were present at the dinner and the minister of that day was the principal speaker.

Miss Carpenter has installed a small new organ built by M. P. Möller, Inc., in her apartment in the Sherman Square Studios and has planned a series of studio recitals. The first took place Nov. 5, when this program of piano and organ

music was played by Marie Ina Mackay and Lorin Woodward: Theme and Variations, Handel; Chorale Preludes, "Mortify Us By Thy Grace" and "Rejoice, Now, Christian Souls," Bach; "Sheep May Safely Graze," Bach; Introduction and Allegro (London Symphony), Haydn; "L'Organo Primitivo," Yon; Symphonic Piece, Clokey. The next was to be a program of Christmas organ music by four of her pupils, and another will make use of the organ with other instruments.

#### JACOB P. ESTEY NOW FULLY CONTROLS ORGAN COMPANY

Premo F. Ratti and his son, Francis, sold their half interest in the Estey Organ Company of Brattleboro, Vt., Dec. 7 to their partner, Jacob P. Estey, and for the first time in sixteen years the prominent 103-year-old company was back in the sole control of the Estey family.

Mr. Estey announced that his son-in-law, Robert Cochrane, Jr., becomes a partner with him. His nephew, Wilson Estey, has been a partner since September, 1948. Mr. Cochrane has been working at the organ plant since Oct. 1.

Premo Ratti had been with the Estey Company since 1943 as treasurer and general manager and was an equal partner since December, 1945. Francis Ratti acquired part of his father's share in February, 1946, and became secretary.

"Our transaction was completely harmonious and satisfactory to all parties concerned," said Mr. Ratti. "Our association with our past partners and the office personnel has been most pleasant and we sincerely regret severing it."

The Estey Organ Company, founded by Jacob Estey, manufactures reed and pipe organs and has been in substantially continuous operation in Brattleboro since 1846. Jacob P. Estey belongs to the fourth generation of the family in the business and Wilson Estey to the fifth.

AFTER AN ABSENCE of five years from the First Congregational Church of Detroit, where he had been organist for seven years, Frank Ulrich Bishop has returned to that church. Mr. Bishop was welcomed back heartily by the people of the congregation, who were pleased over

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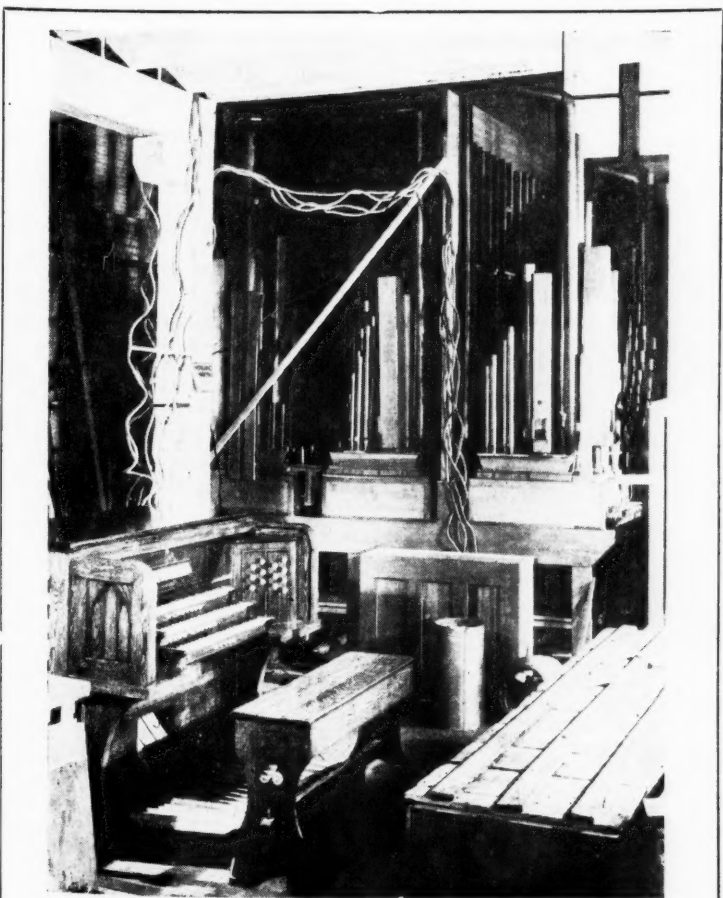
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## Events of the Year 1949 in the Organ World in Review

*In the following concise summary of news reported in the twelve issues of THE DIAPASON in 1949 is presented a record of some of the more important events of the year in the organ world:*

—The Reuter Organ Company was commissioned in January to build a four-manual organ for the new First Baptist Church of Florence, S. C.

—Eastern Idaho, western Wyoming and Utah organists gathered in Salt Lake City and Provo, Utah, Jan. 14 and 15 for a regional A.G.O. convention. Marcel Dupré gave a recital and Frank W. Asper played the newly-rebuilt organ in the Mormon Tabernacle.

—The Central Presbyterian Church in New York City in February awarded to M. P. Möller, Inc., the contract to build a large organ of four manuals.

—The famous organ in the Salt Lake City Tabernacle of the Mormon Church was completely rebuilt by the Aeolian-Skinner Company and the new stop specification was published in the March issue.

—The Indiana Chapter of the American Guild of Organists celebrated its thirtieth anniversary at Christ Church, Indianapolis, Feb. 15.

—In its April issue THE DIAPASON published the stop specification of the large four-manual organ installed by the Aeolian-Skinner Company in Pilgrim Congregational Church, St. Louis.

—The Southeastern regional convention of the A.G.O. was held in Columbia, S. C., for three days beginning with Feb. 21.

—Sir Stanley Marchant, principal of the Royal Academy of Music since 1936 and former organist of St. Paul's Cathedral, died Feb. 28 in London at the age of 65 years.

—J. Fischer & Bro., prominent music publishing concern, celebrated its eighty-fifth birthday anniversary April 4.

—Williams College, Williamstown, Mass., it was announced in April, was to have a virtually new organ, the order having been given to the Aeolian-Skinner Company to rebuild the instrument installed by the Hutchings Company forty years ago.

—Basil Harwood, noted English organist and composer, died April 4 at the age of 90 years.

—William Churchill Hammond, Mus.D., for sixty-four years organist of the Second Congregational Church of Holyoke, Mass., and for thirty-seven years professor of music at Mount Holyoke College, died April 16 at his home at the age of 89 years.

—William Watkins, organist of the New York Avenue Presbyterian Church in Washington, D. C., won the \$1,000 organ award in the young artists' contest of the National Federation of Music Clubs, held in Dallas, Tex., in April.

—The Country Club Christian Church of Kansas City, Mo., one of the largest churches in that city, placed an order with the Kilgen Organ Company in May for a large four-manual instrument.

—Guild Sunday was observed May 8 by churches in every part of the United States. A noteworthy celebration took place in the Fort George Presbyterian Church, New York City, where the entire morning service was devoted to the Guild and a parchment was presented to Samuel A. Baldwin, then one of the nine surviving founders of the A.G.O.

—The beautiful new edifice of the First Baptist Church of Longview, Tex., it was announced in June, was to have a large four-manual organ, to be built by the Aeolian-Skinner Company.

—For four days beginning April 25 the Southwestern A.G.O. regional convention was held in Houston, Tex. The Southern region of the A.G.O. held its first biennial regional convention May 16 to 18 in Memphis, Tenn. The Northwest regional convention was held in Portland, Ore., April 25 and 26.

—The Society of St. Gregory announced in June that Dom Gregory Hügle, O.S.B., of Conception Abbey, Mo., had been nominated for the *Catholic Chormaster* liturgical music award of 1949.

—Virgil Fox gave a recital May 19 marking the presentation and dedication of the new organ in Herrick Chapel at Grinnell College, Grinnell, Iowa. The instrument was built by the Aeolian-Skinner Organ Company.

—A program of great merit marked the regional A.G.O. convention held in New York City May 23 to 26. Among the high

points were services at the Cathedral of St. John the Divine and at St. Bartholomew's Church and a recital by Clarence Dickinson with the assistance of timpani.

—Five states were represented at a Guild regional convention held in Minneapolis and St. Paul, Minn., June 14 to 16. Mario Salvador, Virgil Fox, Wilbur Held and George B. Markey were among the recitalists.

—At the commencement of the School of Sacred Music of Union Theological Seminary in New York May 17 two candidates received the degree of doctor of sacred music, twenty-five received master of sacred music degrees and one the certificate in sacred music.

—A regional convention of A.G.O. chapters was held in Wilkes-Barre, Pa., June 13 and 14. The Virginia Chapter was host to organists from Virginia, Maryland and the District of Columbia at a convention in Richmond June 6 and 7.

—The fifty-ninth annual meeting of the American Organ Players' Club of Philadelphia was held at the Church of the New Jerusalem, the club's birthplace, June 7 and the largest membership in the organization's history was reported.

—After fifty-four years as organist and choirmaster of All Saints' Episcopal Church in Omaha, Neb., James H. Simms decided in June to retire, at the age of 86 years.

—The Organ Institute announced a capacity enrollment for its four weeks' summer session, which was opened at Andover, Mass., July 18.

—Organists from four Central Western states spent the last week of June in Detroit at the regional A.G.O. convention under the auspices of the Eastern Michigan Chapter.

—The Associated Organ Builders of America held a meeting in Detroit June 29 and took up questions of interest to the industry. G. Donald Harrison was elected president.

—Dr. Albert Schweitzer, world-renowned surgeon, missionary, theologian, Bach authority and organist, visited the United States in July, primarily to attend the Goethe bicentennial convocation in Colorado. On his way back he was feted by the entire city of Chicago and the degree of doctor of laws was conferred on him at the University of Chicago. Before he sailed for Europe he was entertained in a number of cities and visited large organs and several organ factories.

—The Wicks Organ Company won the contract in July to build a four-manual organ for the \$1,250,000 edifice of the

Gaston Avenue Baptist Church in Dallas, Tex.

—The Portland, Maine, Chapter of the A.G.O. was the host to the Northeastern region at a convention June 28 to 30. The far Western regional convention was held in San Francisco opening July 5.

—St. Stephen's Episcopal Cathedral in Harrisburg, Pa., remembered Alfred C. Kuschwa's fortieth anniversary as its organist in June with a generous-sized purse.

—Names of those who passed the A.G.O. examinations and were awarded certificates were announced in the September issue.

—The stop specification of the new organ for the Boston Symphony Hall, built by the Aeolian-Skinner Company, was published in September.

—Robert Noehren was appointed university organist of the University of Michigan in August, to fill the place left vacant by the death of Palmer Christian.

—A series of recitals constituting a summer organ festival, to mark completion of the new console for the organ in the Riverside Church, New York City, was played between July 18 and 29 by Virgil Fox, the church's organist.

—Claude L. Murphree, F.A.G.O., of the University of Florida, marked his twenty-fifth anniversary at the First Baptist Church of Gainesville, Fla., with a recital Sept. 18.

—The great new organ built for the St. Louis Cathedral by the Kilgen Organ Company was described in the October issue and its dedication Oct. 30 was announced.

—The list of surviving members of the group of founders of the American Guild of Organists was reduced to seven by the death of Professor Samuel A. Baldwin in New York Sept. 15 and that of Miss Kate S. Chittenden Sept. 16. Professor Baldwin was 87 years old and Miss Chittenden 93 years. Professor Baldwin had been the organist of the College of the City of New York, where he gave 1,362 recitals before his retirement in 1932, after a service of twenty-five years.

—Bernard R. LaBerge, the American organ impresario, opened his twenty-eighth season by reporting a substantial gain in bookings for the concert players under his management.

—Miles I'A. Martin, organist and composer of national reputation, died in September after having served St. John's Church in Waterbury, Conn., for twenty-three years.

—Harry T. Burleigh, noted Negro singer and composer, who had been a soloist in St. George's Church, New York City, for fifty-two years, died Sept. 11 at the age of 82.

—The Canadian College of Organists held its annual convention in London, Ont., Aug. 30 and 31. J. J. Weatherseed was elected president of the organization.

—Death took Jerome B. Meyer, nationally-known maker and voicer of organ pipes, at his home in Milwaukee Sept. 17.

—Fernando Germani, eminent Italian organist, arrived in New York Sept. 12 for a transcontinental recital tour.

—The Guilman Organ School held its fiftieth anniversary dinner in New York Oct. 17.

—Boston heard the new Symphony Hall organ first with Charles Munch conducting the orchestra and E. Power Biggs at the console Oct. 7 and 8 and later in a gala concert of organ music Nov. 14.

—After forty-two years on the faculty of Robert College in Istanbul, Turkey, Charles E. Estes' retirement and return to the United States were announced in November.

—Mrs. Frances Chatem's fortieth anniversary as organist of the First Methodist Church of Alhambra, Cal., was celebrated in October.

—Archer Lambuth of Evanston, Ill., a prominent Chicago organist for many years, was killed in an automobile crash in Indiana Sept. 27. Mrs. Lambuth was injured.

—A festival of organ music, with three recitals, marked the opening of the large Möller organ at Texas Christian University in Fort Worth in October. The recitalists were Gordon Young of the university, Dr. Alexander McCurdy and Dr. E. William Doty.

—Miss Bessie L. Hallock completed fifty years as organist and director at the Sound Avenue Congregational Church,

### Some of the Special Features of 1949 in The Diapason

*Special articles and magazine features in the issues of THE DIAPASON in 1949 included the following among others:*

CHURCH MUSIC PUBLISHED IN THE LAST YEAR—Dr. Harold W. Thompson presents an exhaustive survey of the output of new publications in 1948. [January issue.]

ORGAN MUSIC ENJOYED IN WALL STREET—Noonday recitals twice a week in Old Trinity Church form the subject of article by Fred M. Leiper. [January.]

A.G.O. EXAMINATION PIECES STUDIED—Leslie P. Spelman, Ph.D., F.A.G.O., gives valuable hints to candidates for the Guild certificates on the interpretation of the compositions selected for the tests. [January.]

WHAT ORGANISTS ARE PLAYING IN RECITALS—Analysis of the programs published in THE DIAPASON in the course of the year 1948 is prepared by H. J. W. MacCormack. The list is headed again by Bach's Toccata and Fugue in D minor and Franck's Chorale in A minor. Marcello's "Psalm 19" and Dupré's compositions come to the front. [February.]

MUSIC OF CHRISTMAS IN THE CHURCHES—Dr. Thompson reviews large group of programs received by THE DIAPASON. [February.]

ELECTRONIC ORGANS AND THE CHURCHES—Dr. William H. Barnes describes the various electronics and compares them with pipe organs suitable for small churches. [February.]

NEW ANTHEMS FOR LENT, PALM SUNDAY AND EASTER—Reviews of latest publications are offered by Dr. Thompson. [March.]

ORGAN MUSIC APPROPRIATE TO THE CHURCH SERVICE—Dr. Frank W. Van Dusen points out how to make selections in a paper before the Music Teachers' National Association. [April.]

JOSEPH W. CLOKEY'S COMPOSITIONS—Works of a distinguished American composer are the subject of essay by Dr. Harold W. Thompson. [May.]

DRAMATIC CHARACTER OF ORATORIO—Its history is traced and suitability for the church service discussed by Alfred M. Greenfield, prominent conductor and head of the department of music at New York University. [May.]

EASTER MUSIC OF 1949—Increasing use of American compositions is disclosed by study of service lists. [June.]

ORGAN COMPOSITION IN FINLAND—Work of Finnish writers is subject of an article by Ruth Pilger Andrews. [June.]

ENGLISH CATHEDRAL MUSIC AFTER THE WAR—Edward F. Mason tells readers of THE DIAPASON what he has observed in Canterbury Cathedral and other places. [June.]

POITIERS CATHEDRAL AND ITS ORGAN—Famous Cluquet instrument, built in 1791, is subject of article by Robert Noehren. [June.]

NEW CHRISTMAS MUSIC REVIEWED—Latest issues received from the publishers are noted. [July, August, September and November.]

SYMBOLISM IN THE BACH CHORALE PRELUDES—Eleanor Lawry takes up an interesting subject. [August.]

BISHOP GIVES THREE REQUIREMENTS FOR A GOOD ORGANIST—The Right Rev. Richard S. Emrich of Michigan speaks to organists in convention at St. Paul's Episcopal Cathedral in Detroit. [August.]

CESAR FRANCK AS EXAMPLE TO ORGANISTS—The Rev. Robert Hayburn, A.A.G.O., cites Belgian composer in sermon at St. Mary's Cathedral, San Francisco, before convention of A.G.O. [September.]

ORGAN AS AN AID TO WORSHIP—Richard W. Harvey deals with proper use of instrument in an address at regional convention of A.G.O. in Portland, Maine. [September.]

SYSTEM OF ENSEMBLE IN FAMOUS ORGANS—J. B. Jamison writes of what he saw in a visit to famous instruments in France and England. [October and November.]

SULTAN RECEIVES GIFT OF ORGAN FROM QUEEN ELIZABETH—Scene when the Turkish ruler first heard the instrument presented to him in 1599 as described by the builder. [November.]

COMPOSITIONS OF HOPE LEROY BAUMGARTNER—Work of Yale faculty member is subject of analytical article by Dr. Thompson. [December.]

HISTORIC SCHNITGER ORGANS VISITED—Robert Noehren writes of famous instruments in Holland, Switzerland and France from the sixteenth to the eighteenth century after summer study under a Carnegie grant. [December.]

NEW MUSIC FOR THE ORGAN—Monthly reviews by Dr. William Lester keep organists informed as to current issues and their value.

WHAT THE RECITALISTS ARE PLAYING—Programs presented in all parts of the country afford a picture every month of what is heard at performances today.

### These Finished Their Tasks in 1949

Organists and others prominently identified with church music or organ building who died in the course of the year 1949 have included the following:

Mrs. Ethel Kimbell Arndt, Toledo, Ohio—Jan. 10.  
 Max B. Marks, New York City—Jan. 6.  
 Henry Francis Anderson, F.A.G.O., Cleveland, Ohio—Jan. 19.  
 Mrs. Paul M. Fulcher, Madison, Wis.—Jan. 18.  
 Walter Kiesewetter, New York City—Jan. 20.  
 Joseph H. Taylor, Chicago—Jan. 26.  
 Sir Stanley Marchant, London, England—Feb. 28.  
 Mrs. Nellie Edwards, Orange, N. J.—March 6.  
 Harry Wheaton Howard, Washington, D. C.—Feb. 20.  
 G. Harvey Millar, Fond du Lac, Wis.—Feb. 27.  
 Frederick H. Johnson, Bradford, Mass.—April 11.  
 William Churchill Hammond, Holyoke, Mass.—April 16.  
 Basil Harwood, Oxford, England—April 4.  
 Miss Minne Jenkins, A.A.G.O., Los Angeles, Cal.—March 17.  
 Charles R. Fowler, New Haven, Conn.—April 9.  
 Elisha Fowler, Reading, Mass.—May 2.  
 Miss Jane S. Schreiber, Elizabeth, N. J.—April 28.  
 Francis A. Mackay, Detroit, Mich.—May 9.  
 John J. Beck, A.A.G.O., Minneapolis, Minn.—May 30.  
 Harold M. Smith, A.A.G.O., Phoenix, Ariz.—May 25.  
 Miss Ardene Phifer, Stockton, Cal.—June 2.  
 Mrs. Julia Bachus Horn, Louisville, Ky.—July 15.  
 Ray V. Douglas, St. Louis, Mo.—June 18.  
 James G. Bennett, Columbus, Ohio—June 28.  
 Parke V. Hogan, Mount Vernon, N. Y.—July 20.  
 D. Kenneth Widenor, A.A.G.O., Hollywood, Cal.—June 8.  
 Samuel R. Farr, London, Ont.—June 10.  
 Dr. A. Madeley Richardson, New York City—July 23.  
 William H. Boyle, Syracuse, N. Y.—Aug. 1.  
 Miss Edith Elgar Sackett, A.A.G.O., New York City—June 19.  
 Erma Meyers Schlicker, Buffalo, N. Y.—July 31.  
 Samuel A. Baldwin, A.G.O., New York City—Sept. 15.  
 Wallace McPhee, M.S.M., New York City—Aug. 10.  
 Harry T. Burleigh, New York City—Sept. 11.  
 Kate S. Chittenden, A.G.O., New York City—Sept. 16.  
 Mrs. Madalyn H. Phillips, San Diego, Cal.—Aug. 24.  
 Clarence Reynolds, Los Angeles, Cal.—Sept. 16.  
 Erasme Lahaise, Boston, Mass.—Sept. —  
 Miles P.A. Martin, F.A.G.O., Waterbury, Conn.—Sept. —  
 George B. Rodgers, Lancaster, Pa.—Sept. 20.  
 Archer Lambuth, Evanston, Ill.—Sept. 27.  
 Jerome B. Meyer, Milwaukee, Wis.—Sept. 17.  
 Walter Peck Stanley, F.A.G.O., New Haven, Conn.—Oct. 27.  
 A. Perry Martin, Katonah, N. Y.—Nov. 12.  
 Harold F. Mangler, Cranston, R. I.—Nov. 11.  
 Major Henri Kew Jordan, Mus.D., Brantford, Ont.—Oct. 27.  
 V. Gray Farrow, A.A.G.O., Sierra Madre, Cal.—Oct. 22.  
 Frank J. Daniel, F.A.G.O., Scranton, Pa.—Oct. 25.  
 George Scott-Hunter, St. John, N. B.—Aug. 30.  
 F. Percyval Lewis, Winchester, Mass.—Aug. 4.  
 Walter Flandorf, Chicago—Dec. 7.  
 Eugen Braun, Philadelphia, Pa.—Nov. 16.  
 Alan Irwin, Nashville, Tenn.—Dec. 3.  
 G. Everett Hill, Orange, N. J.—Dec. 13.  
 Leslie N. Leet, Cranford, N. J.—Dec. 11.  
 Louis F. Mohr, Sr., New York City—Dec. 16.

[Continued from preceding page.]

Mattituck, Long Island, N. Y., and a recognition service was held Sept. 11.

—Ohio, Kentucky and West Virginia organists gathered in Columbus, Ohio, Nov. 1 and 2 for their regional A.G.O. convention.

—THE DIAPASON announced that it had reached the age of 40 years, the first issue having been published Dec. 1, 1909.

—To the Wicks Organ Company was awarded the order for a large organ in the Apostolic Faith Tabernacle in Portland, Ore.

—Dr. and Mrs. Clarence Dickinson were guests at a dinner attended by 450 church members and friends in New York Nov. 2 to mark Dr. Dickinson's fortieth anniversary as organist and director of music at the Brick Presbyterian Church. A commemorative service in Dr. Dickinson's honor was held Nov. 20. On both occasions the music consisted of compositions by Dr. Dickinson. Gifts which showed the regard of the church for its organist were presented to Dr. Dickinson.

—The Buffalo Chapter, A.G.O., celebrated its thirtieth anniversary with a recital by Claire Coci Oct. 22 and a dinner Oct. 25.

—Thomas Moss was honored Nov. 9 in observance of his twenty-fifth anniversary at Calvary Baptist Church in Washington, D. C.

—Kansas City paid tribute in November to Clarence D. Sears, who has been an active church musician in that com-

munity for forty years, the last twenty-six at St. Paul's Episcopal Church.

### THREE SPECIAL PROGRAMS IN STAPLETON, N.Y., CHURCH

Three special musical programs were presented in November and December at Trinity Lutheran Church in Stapleton, Staten Island, N. Y., by Dannel Kammeyer, director of music, and Miss Mildred Kammeyer, A.A.G.O., organist. At the first of these, Sunday afternoon, Nov. 13, the combined choirs, with the aid of the organ and two violins, gave Buxtehude's cantata "Rejoice, Beloved Christians," while Miss Kammeyer played four chorale preludes of Bach and Buxtehude. The choirs also sang excerpts from Bach's "The Newborn Child." Nov. 28 works of twentieth century composers made up an organ and voice program by Mr. and Miss Kammeyer, at which Miss Kammeyer played: "Carillon," "Lamento," "Vierne; Three Antiphons, Dupré; "Live-ly" Sonata 2. Hindemith; Humoresque, Yon; "Autumnal," Dorothy James; Toc-cata, Van Hulse.

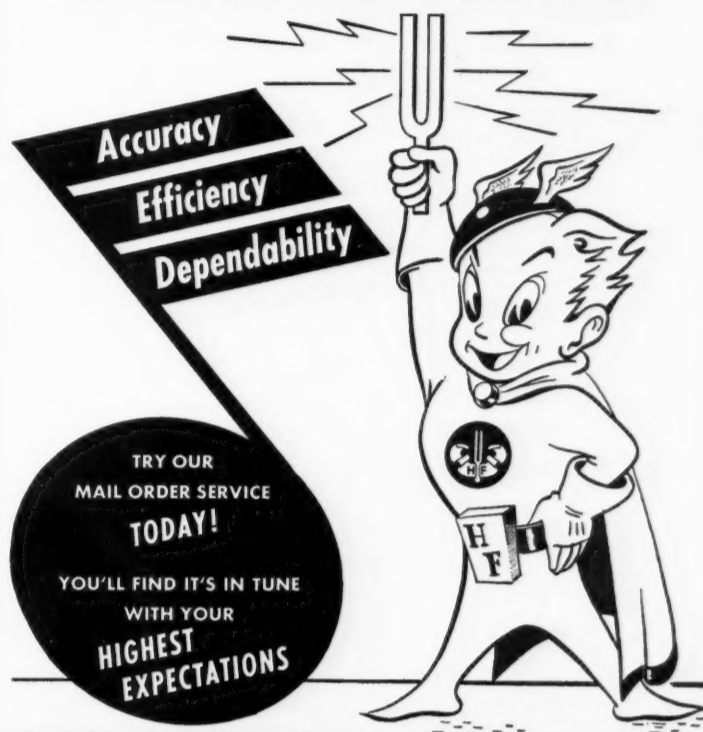
The last program, Dec. 18, took the form of a candlelight vespers service by the choirs.

Miss Kammeyer is a graduate of the University of Redlands in California, where she majored in music. Mr. Kammeyer received his degree from the Westminster Choir College, Princeton, N. J., and has been director of music in California and Philadelphia churches.

### PROMPT

# SERVICE

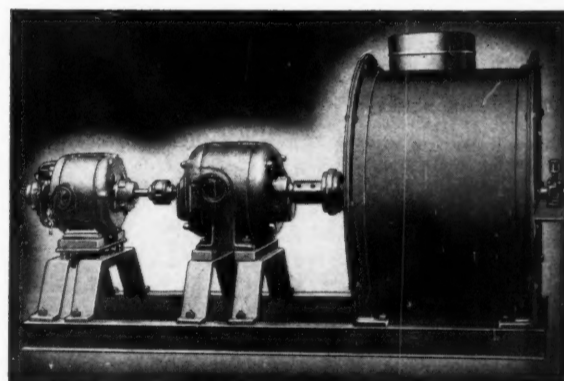
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ORGANIST IS "CITIZEN OF THE WEEK" IN PORTLAND, ORE.



## Citizen of the Week

### LAUREN B. SYKES

Portland musician and teacher, Lauren B. Sykes works to advance Portland's musical and cultural life. He is associate and choirmaster of the American Guild of Organists; associate conductor and organist of the Portland Symphonic Choir and director of the recent drive to provide the Civic Auditorium with cathedral chimes. His influence has brought some of the world's leading organists to Portland for concert.

THIS REPRODUCTION of a placard displayed in every street car and bus in Portland, Ore., a month ago illustrates that the City of Roses rates organists among its leading citizens. Lauren B. Sykes, A.A.G.O., has been a prominent church musician for many years. He has been organist-choirmaster of some of Portland's largest churches, is regional chairman for the American Guild of Organists in the Pacific Northwest, associate conductor and organist of the

Portland Symphonic Choir and conductor of the United Baptist choirs of Portland.

THE FRAZEE ORGAN COMPANY of South Natick, Mass., has been awarded the contract to install a two-manual organ in Trinity Union Methodist Church, Providence, R. I. The specification was drawn up by Gerald F. Frazee, sales director of the company. The Frazee Company also has been awarded the contract to install an organ in the Second Congregational Church, Berlin Conn.

## THE IMPORTANCE OF REVERBERATION IN ORGAN MUSIC

**What Is Reverberation?** Reverberation, or "echo," is present in some degree when listening to any music. It is that part of any sound which reaches the listener's ears by reflection from walls, ceiling, and floor, as distinguished from the part which reaches the ear by a direct path through the air from the source of sound. Most music is more pleasing when accompanied by a considerable degree of reverberation. This is particularly true of organ music.

**Reverberation of Vital Importance for Artistic Organ Playing.** In years past the degree of reverberation accompanying organ music was determined only by the size of the auditorium and the character of the surroundings. A large brick-walled church was desirably reverberative whereas an organist's living room usually was acoustically "dead." The reverberation present in most large churches relieved the organist from having to maintain an absolutely legato technique. Indeed, the long reverberative "roll" of a stone-walled cathedral is frequently required for the proper rendition of English and French organ literature. For example, when consecutive full chords using octaves are scored for one hand, a pure legato touch is impossible, and the only overlap is caused by the reverberation within the building itself. Because of this difference in the degree of legato required, organs have been easier to play in reverberative buildings.

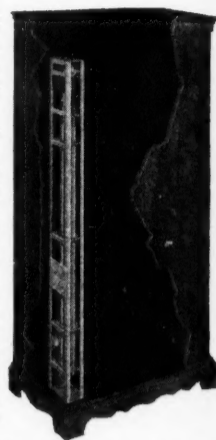
**Effect on Tonal Build-Up.** One of the important effects not generally recognized is that reverberation will retard the build-up of any organ tone as well as prolong it after the organist has released the keys. Short, detached chords are not loud in a reverberative church because the organist has released the keys before the tones have had a chance to build-up completely. Church organists, of course, intuitively sense this effect, and make important use of it to produce loudness accentuations by holding the keys longer. Thus, the reverberation effect is highly useful in preventing the "sing-song" effect of every note sounding just as loud as every other note on a manual. A degree of "touch-response" or "life" is imparted to the organ music as in the piano.

**Reverberation and the Hammond Organ.** With the introduction of the Hammond Organ, the importance of reverberation became a paramount issue. While the organists of thousands of churches were enthusiastic about their Hammond Organs, there were many owners who could not understand why their instruments did not sound as "full" and "majestic" in their homes as the Hammond Organs they heard in large churches. The answer, of course, was that their home living rooms were acoustically "dead" with practically no reverberation. The solution to this perplexing problem has been the development of the Hammond Organ Reverberation Control. This compact electrical device is one of the Hammond Instrument Company's most important laboratory achievements and represents years of intensive research. With this remarkable unit, it is possible to provide the most desirable degree of reverberation regardless of the surroundings in which the organ is played. Even in the poorest possible locations from an acoustical standpoint—a small sound-proof broadcasting studio or out-of-doors—the Hammond Organ will produce organ music with the beautiful reverberative "roll" of a stone or brick church.

**The Hammond Organ in Acoustically-Treated Churches.** It should be remembered that the particular amount of reverberation which makes organ music most pleasing makes human speech less intelligible. Formerly, in a church where the organ sounded best, the preacher's voice was hard to understand. While acoustic treatment of the walls improves the intelligibility of speech, it is often detrimental to the organ. This dilemma is not present when using a Hammond Organ having a Reverberation Control. It is only necessary to adjust the Reverberation Control to provide the correct amount of reverberation to compensate for the "deadening" effect of the acoustic treatment.

**How the Hammond Reverberation Unit Works.** As shown below, the Hammond Reverberation Unit is located inside the tone cabinet. One such device can serve a number of tone cabinets. The theory underlying the operation of this device is most ingenious. A portion of the electrical output from the organ console is by-passed around the Reverberation Unit and produces a non-reverberative tone corresponding to the unreflected direct sound in an auditorium. The remainder of the signal from the console is passed into the Reverberation Unit where it

causes a small coil to vibrate. A number of springs of various lengths are attached to this coil, and thus the vibrations of the coil travel down the springs. At the other end of the springs is an electrical pick-up for re-converting the vibrations into the tone cabinet. Since the vibrations in the springs travel slowly, their contribution to the sound is delayed in relation to the non-reverberative tone. This produces a gradual tonal build-up. In a similar manner, the delayed sound due to the vibrations in the springs leaves the tone cabinet after the organist has released the keys. This produces a desirable prolonging of the tone. This patented method of obtaining reverberation is an exclusive feature of the Hammond Organ.



**Reverberation in the New Concert Model Hammond Organ.** When the Concert Model Hammond Organ is installed in an organist's living room or studio, the Reverberation Unit is of tremendous importance in prolonging the tones after the keys are released. The amount of reverberation may be controlled by the owner to correspond to a small, medium, or large auditorium, as he prefers.

Other features of the Concert Model Organ are the Hammond Vibrato and Vibrato Chorus, also a full 32 note pedalboard built exactly to A.G.O. specifications, and an independent Solo Pedal Division controlled by eight stop tables. Pedal Solos may be played at 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. pitch or any combination of these. The Concert Model of the Hammond Organ is designed especially for the church and recital organist who is interested in performing all of the great historical as well as modern organ works. It is now possible for the organist as well as the church to own, at a very moderate cost, an instrument on which any repertoire of organ music can be played in a really convincing manner and in which the pedal division fulfills the most exacting demands of the concert organist.



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A collection of devotional music composed on the principle that music for the church service should have freshness and spontaneity of conception, unlimited by strict adherence to orthodox ecclesiastical style, but without suggestion of triteness or mere sentimentality.

Based on the hymn-tunes *Ton-y-Botel*, *Austria*, *Tallis' Canon*, *Forest Green*, *Manna (Mercy)*, *Liebest Jesu*, and *In Babilone*, these compositions are a splendid addition to any church organist's repertoire. (0 3450) 1.25

#### BENEDICTIONS for ORGAN

by  
George Frederick McKay

An easy introduction to sacred organ music in the modern idiom. A group of six inspiring compositions: *Matinal*, *Evocation*, *Arietta Piacevole*, *A Prayer for the Innocent*, *Berceuse*, and *Carillon for a Joyful Day*. Registration is indicated at the beginning of each composition. (0 3611) 2.00

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FRANCIS HOPPER



FRANCIS HOPPER GAVE his second organ recital of this season Nov. 14. He was presented by the Frankfort Monday Music Club at the First Presbyterian Church in Frankfort, Ky.

Dr. Hopper had his early instruction with Frank Wrigley of Detroit and he is a graduate of the University of Michigan, where he was a student of Palmer Christian. He also holds the degrees of master of sacred music and doctor of sacred music from the Union Theological Seminary School of Sacred Music in New York City and studied organ with Clarence Dickinson, Carl Weinrich and Ernest White.

For ten years Dr. Hopper was organist and choirmaster of St. Paul's Episcopal Church in Muskegon, Mich., and was instrumental in forming the Muskegon Chamber Music Society, which gave annual subscription concerts for a number of years. He also gave an annual series of recitals at St. Paul's Church. One

year at Trinity Church in Newburgh, N. Y., was followed by three years in the United States Air Corps. Two years of this time he was chapel organist at Stout Field, Indianapolis, Ind.

At present Dr. Hopper is head of the organ department of the School of Music of the University of Louisville. Last year, which was his first in residence in Louisville, he enriched the musical life of the city by his recitals and participation in programs of varied types. He is organist and choir director of the Fourth Avenue Presbyterian Church of Louisville.

CARILLON BY SCHULMERICH IS DEDICATED BY TRUMAN

The National Evening Hymn Memorial Carillon in Arlington National Cemetery was dedicated Dec. 24 by President Truman. This ceremony was broadcast on all national radio networks.

This carillon is a "carillonic bell" installation by Schummerich Electronics, Inc., Sellersville, Pa.

The University of Tulsa, Tulsa, Okla., dedicated its memorial carillon Dec. 18. This installation is a product of Schummerich Electronics. The instrument consists of twenty-five English type "carillonic bells" and sixty-one Flemish type "carillonic bells." The twenty-five-bell instrument is playable from the tower and is connected to the organ as a percussion stop. The sixty-one-note Flemish type bells are played from a separate console. The carillon is a gift to Tulsa University in memory of Eugene Lorton by Mrs. Lorton.

The New Jersey College for Women, New Brunswick, N. J., has completed a "carillonic bell" installation in Voorhees Chapel and it is expected that the formal dedication will take place in the spring. The carillon includes forty-nine Flemish type bells playable from the tower and connected to the Aeolian organ.

Boston University, Boston, Mass., will dedicate its Schummerich carillon in the new chapel in February. It consists of eighty-six bells, twenty-five English type and sixty-one Flemish. All will be connected to the new Casavant organ. An automatic roll-playing device complete with program clock is part of this equipment.

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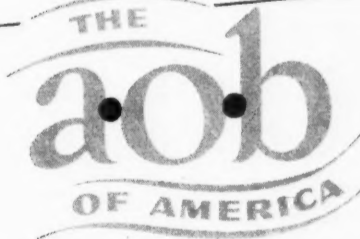
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## The President's Column

May we urge the entire membership of the A.G.O. to make 1950 a record year in the prompt payment of dues? All the treasurers will appreciate this and it will greatly facilitate all matters having to do with the business department of the Guild and the uninterrupted receipt of THE DIAPASON.

Interest grows apace in the biennial national convention of the A.G.O. in Boston June 19 to 23. We recommend that all chapters and branches arrange now to send delegates. This is a first-rate investment as these delegates will return to their respective Guild groups with unbounded enthusiasm and bearing many ideas for the furtherance of beneficial chapter activities.

Ernest E. Hardy, chairman of the publicity committee of the convention, offers the following "news about our coming convention, and what a wonderful part of the country this is":

The 1950 convention is going along in fine shape. The idea of specialized programs and repertoire for small organs is meeting with widespread approval. Also the plan for centering the majority of the convention meetings and activities in the Copley Plaza ballroom for the entire length of time, around small display organs and other exhibits, is satisfying those concerned.

The Boston Chamber of Commerce has information available which will furnish registrants with a wealth of ideas as to how vacations may be spent in historic Boston, the hub of the universe, at the time of the convention. Cape Cod, with its beaches and art colonies visited by people from all over the world, famous Concord and Lexington, "the shot heard around the world," the picturesque drives along the north and south shores, trips through the Berkshires to famous Tangle-

Central College, Fayette, Mo.—Luther T. Spayde, Supervisor.  
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wood and other mountain resorts—all easily accessible by bus, train or plane—these are reasons why the convention will be a must for your summer vacation.

On a recent Guild tour it was my pleasure to visit existing chapter groups and to promote the organization of new ones. Definite interest was demonstrated by all of these groups in the national work and growth of the A.G.O. Many questions were asked and answered as to details of chapter activities and procedure—particularly regarding the examinations. The following cities were visited: Utica (Central New York Chapter), Syracuse, Watertown, N. Y. (St. Lawrence River Chapter), Jamestown, N. Y. (Chautauqua Chapter), Erie, Pa., Akron, Ohio, Toledo, Ohio, Chicago (Illinois Chapter), Roanoke, Va., Norfolk, Va. (Hampton Roads Chapter), Petersburg, Va., and Lynchburg, Va.

New chapters have been organized as follows: Chattanooga, Tenn., Elmira, N. Y., and Chautauqua, in Jamestown, N. Y. New student groups have been formed in Dillard University, New Orleans, La., and in St. Paul, Minn. (a group of sixty).

A full account of the very successful seventh annual national convocation of deans and regents in New York City Dec. 27 to 29 will appear in the February issue of THE DIAPASON.

The following board of judges has been appointed for the organ composition competition, which closed Jan. 1: Dr. Philip James, chairman; Frederick Marriott, Dr. George Mead, Richard Purvis and Camil Van Hulse.

A successful project of the Chesapeake Chapter is highly recommended to Guild organizations throughout the country. The Baltimore (Md.) Evening Sun is publishing every Saturday a department named "The Choir Loft," and the Baltimore News-Post a similar column under the heading "Church Music" in the general style of the New York Evening Sun "Choir Loft." As announced previously, the press in Decatur, Ill., has been publishing lists of organ and choir music given each week in the Sunday programs. Let us enlist the cooperation of newspaper editors everywhere in publicizing the music of the churches. In the Sunday edition of the New York Times Oct. 2, 1949, an article of much significance appeared, entitled "New York's Other Musical Season" (the music in the churches).

On to Boston!

S. LEWIS ELMER.

## Fox Recital in New Hampshire.

Virgil Fox presented an unforgettable recital at the First Congregational Church of Manchester, N. H., Nov. 2 under the auspices of the New Hampshire Chapter. The church was filled to overflowing, necessitating the use of extra chairs to accommodate all those wishing to hear Mr. Fox. The program included Handel's Concerto in F major, Mr. Fox's own arrangement of "Come, Sweet Death," and the Toccata in F, Bach; Communion, Tournemire; Franck's "Grande Piece Symphonique" and the Allegretto Grazioso of Robert Russell Bennett, concluding with the Finale from Vierné's Sixth Symphony. Those who had come to expect the brilliance and musical inspiration of a Fox performance were not disappointed, use being made of all the resources of the church's newly-installed three-manual Austin organ.

The recital was in the nature of a return visit for Mr. Fox; his first appearance before the New Hampshire Chapter took place in May, 1948.

DOUGLAS L. RAFTER, Dean.

## News of the American Guild of Organists—Continued

Hints for Candidates as  
to Playing Test Pieces  
in 1950 Examinations

BY DR. T. FREDERICK H. CANDLYN  
Prelude on "Festal Song," Seth Bingham

This robust treatment of a robust tune calls for little comment. If you possess an adequate pedal organ, by all means use all of it on page 1. If you have a solo tuba, couple it to the pedal except for the last two notes.

Page 2—Eight and 4-ft. diapason tone seems to be indicated here and possibly swell mixtures. The last two eighth-notes on line 3 and the first quarter-note on line 4 should be played by the left hand. I would add swell reeds, 8 and 4-ft., at the last quarter-note of line 3.

Page 3—Second line. When the choir organ is specified I suggest that a sparkling effect be obtained by using mutations if you have them.

"A Lovely Rose," arranged by Holler

This is an excellent arrangement, as it does bring out "the salient parts of this piece" (to quote the editor). However, readers may be interested to know my registration as used at St. Thomas'. I begin with both hands on swell strings; then, at the last quarter-note of page 1, play right hand on choir flutes, 8 and 4-ft., left hand on swell strings. I use only 8-ft. pedal until the last chord, when I add the soft 32-ft. diapason. The candidate must decide for himself whether to use a 16-ft. pedal stop. Mr. Holler's registration is just as good as mine, and probably very much better for the average organ.

Page 2, last quarter-note, top line. Both hands on choir. Second line, last quarter-note. Both hands on swell. Page 2, line 3, last quarter-note. Both hands on choir, and continue same to page 3, last quarter-note, top line. Here play right hand on choir, left hand on swell. Page 3, second line, last quarter-note. Both hands on choir. Page 3, third line, last quarter-note. Both hands on swell, and at the rit, left hand on choir, I suggest quarter-note equals 60 so far as tempo is concerned.

Fugue in E Flat, Bach

In reference to this fugue (the so-called "St. Anne's" Fugue), and the Toccata in F, the pages are according to the Bridge & Higgs edition.

This fugue is in three contrasted sections. Section 1 is best played on the great diapasons (without the large one) and a certain amount of 4-ft. work. On page 37, at the second beat of the sixth measure, the large diapason and 4-ft. principal may be added. Tempo MM 76 to half-note.

Section 2—This is usually played on full swell without 16-ft. However, if your choir organ contains plenty of upper work it might well be played on the choir. A gradual crescendo should be made during the final appearance of the subject on page 39. The swell can be coupled to great at measure 2, page 38. Tempo MM 76 to half-note.

Section 3—This commences on page 40, second beat. This may be played on great 8 and 4-ft., with full swell without 16-ft. The box should not be fully opened, so that a crescendo can be made during the last bar of page 40.

Third line—Close the swell-box when the pedal part ceases at the second bar, last line. Gradually open the box one measure before the pedal entry at the last bar of page 40, and at this entry add to great.

Page 41—At the second beat of measure 2, second line, add to great and couple solo tuba to pedal. At the last pedal entry add full pedal. Tempo MM 76 to quarter-note. These tempi are somewhat faster than those usually prescribed. I cannot help but feel that Bach would have played this fugue as indicated above, or even faster, if electric action had been available at the time.

Toccata in F, Bach

The registration suggested by Bridge & Higgs is, on the whole, satisfactory. However, 32-ft. stops should be removed when the pedal solo begins and the solo tuba coupled to the pedal. The same suggestion applies when the pedal solo commences at the last measure of page 179. Contrary to the directions of the editors,

I prefer to keep the tuba silent until the last six measures of the toccata. For the sake of variety I feel that, at the second bar of page 181 and the sixth bar, top line, of page 183 the organ tone should be cut down to *mf*. Even a long-suffering organist cannot tolerate a generous dose of full great. A crescendo should take place at the fifth measure, bottom line, page 181, and the last measure, top line, page 184.

Page 185—At the second measure, top line, a reduction of tone would be welcome, with a crescendo at the seventh measure, bottom line.

Page 186—*Mf* at the fifth bar, last line.

Page 187—Third line, sixth measure. This should be played loudly, dropping to *mf* at the third bar of the last line. A crescendo might well begin at measure 6, line 2, page 188, reserving full organ for the last three chords. Tempo MM 144 to eighth-note.

Promenade, Air and Toccata, Haines

I don't envy the task of prospective fellows who have to prepare the above compositions. Registration will not be easy and an adequate pianoforte technique is necessary in reference to the toccata. In regard to style, the "Promenade" faintly reminds one of the famous example by Moussorgsky. The air is subtle, but the indicated registration should be of great help. The toccata must be played *non legato*, with the exception of the scale passages. Played at the proper speed, this toccata will prove to be a stunning recital number.

"Litanies," Alain

Technically this composition is not difficult if one has an adequate pianoforte technique. The difficulties in this work are found mostly in regard to the accidentals—just about as numerous as in the works of Franck. The candidate must, so far as registration is concerned, think in terms of the modern American organ, not the French. The composer merely indicates *vivo* in regard to speed. I suspect that 120 to the quarter-note is about the speed he will tolerate, but if you prefer it faster, go to it!

Jamestown, N. Y., Chapter Formed.

Jamestown, N. Y., has entered the fold. On Nov. 11 President Elmer addressed a group of organists there and they applied for a charter. It has arrived and at our Dec. 13 meeting the following officers were elected: Dean, Howard Zettervall; sub-dean, Miss Anna A. Knowlton; secretary, Miss Florence Sandberg; treasurer, Mrs. Mary Reed Olson; registrar, Harold Stevens; librarian, Mrs. Lory Stewart; auditors, Carlyle Neckers and Harold Crissey; executive committee, Miss Mae Collins, Mrs. Katherine Peck, Miss Ruth Munson, Donald Spitzer, Miss Margaret Brodine and Mrs. John Henderson.

Dr. Roberta Bitgood, dean of the Buffalo Chapter, spoke at the meeting Dec. 13 and answered questions as to the procedure in the formation of a new chapter.

HAROLD STEVENS, Registrar.

Chapter Formed in Watertown, N. Y.

A new chapter has been organized to be known as the St. Lawrence River Chapter, with members from both sides of the St. Lawrence River. A group of organists met in Watertown, N. Y., in October and elected officers. Nov. 10 a dinner meeting was held at which time the national president, S. Lewis Elmer, was the guest and speaker. These officers were elected: Dean, Gilbert Macfarlane; sub-dean, W. Robert Huey, Jr.; registrar, Miss Edith L. Henderson; secretary, Lewis Washburn; treasurer, Robert Carpenter.

EDITH L. HENDERSON, Registrar.

Utica Host to President Elmer.

The Central New York Chapter, which was organized in 1913, played host to the national president, S. Lewis Elmer, Nov. 8. Mr. Elmer explained the Guild set-up to more than sixty members and guests who attended the meeting in the Munson-Williams-Proctor Institute, Utica. He urged every member present to make a special effort to attend the biennial convention in Boston.

John Low Baldwin, Jr., the dean, announced plans had been made to present Richard Bennett, one of our younger members, at the national convention. Mr. Bennett is a native of Mayfield, but is attending Hamilton College, studies with

NOTICE TO GUILD MEMBERS AND  
CHAPTER TREASURERS:

Subscriptions to THE DIAPASON paid by Guild chapters for their members are now due for the year 1950. To avoid disappointment and inconvenience to any of our readers the January issue is being mailed to all for whom the A.G.O. made payment in 1949; but in order to enable us to send future issues promptly it will be necessary to receive orders from the chapters at the earliest possible date.

Mr. Baldwin is organist of the Presbyterian Church in New Hartford, N. Y. He recently won first place in the regional contest in New York City.

A social hour was held after the meeting.

WINIFRED FAGUE, Secretary.

Chapter Launched in Elmira, N. Y.

The newly-formed Elmira, N. Y., Chapter met for the first time officially on the evening of Dec. 6 in the First Baptist Church, with twenty-eight members and guests in attendance. DeWitt K. Botts, the dean, conducted a short business session and outlined plans for the year's activities, which are to include a study of interesting organs in Elmira. Paul K. McKnight, organist and choirmaster of the First Baptist Church, demonstrated the church's four-manual Möller organ with several compositions, concluding with a performance of the "Ninety-fourth Psalm," by Reubke.

Officers of the chapter besides Mr. Botts are Mrs. Marion S. Carlson, sub-dean; Charles V. Darrin, secretary; Donald B. Van Dine, treasurer, and Mrs. Mary Forte, registrar. Meetings are to be held on the first Tuesday of every month at 8 p.m.

CHARLES V. DARRIN, Secretary.

Rochester Chapter.

The second meeting of the Rochester Chapter for the current season took place Dec. 5 at the United Congregational Church, with Mrs. Margaret Maxwell, organist-director of the church, as hostess.

Reversing the usual procedure, the musical part of the program preceded the business meeting and included selections played by nearly all of the members present on the three-manual Hook & Hastings organ. New or unusual numbers suitable for Christmas were presented and the composers represented ranged from Karg-Elert and Dudley Buck to the contemporaries Bedell, Bingham and Mesian.

After the business meeting a social hour had been arranged by Mrs. Maxwell, which included a quiz involving the identification and singing of some of the less familiar Christmas carols. The evening concluded with refreshments served by Mrs. Earl Young and Mrs. John Goss.

J. H. RICHMOND, Registrar.

The Rochester Chapter got off to a fine start in its 1949-50 season with a recital by Grace Cordia Murray before a packed house at Strong Auditorium, University of Rochester, Nov. 13. Miss Murray is a former Rochester resident and now lives near Baltimore. She is the daughter of the late Rev. Mr. and Mrs. W. E. Murray and received her bachelor's and master's degrees in music from the Eastman School. She did further study with Günther Ramin at the Leipzig Conservatory and with Carl Weinrich in Princeton, N. J. She is now assistant professor of music at Western Maryland College, Westminster, Md., and organist of St. Paul's Lutheran Church, Baltimore.

Miss Murray's program included: Chaconne in C minor, Buxtehude; Prelude and Fugue in E major, Lübeck; Toccata in F major, Bach; Pastorale, Franck; Nine Preludes, Milhaud, and Fantasia and Fugue on the Choral "Wie schön leuchtet uns der Morgenstern," Reger.

MARGARET C. MORROW, DEAN.

Long Island Choral Workshop.

The Long Island Chapter held a meeting Sunday evening, Nov. 20, at the home of Mr. and Mrs. Frederick Woodworth in Garden City. After the business meeting, at which Jean Pasquet, the dean, presided, a choral workshop was conducted by Norman Hollett. Mr. Hollett selected several of his favorite anthems, which were sung by the group. A social followed.

KARL BOLTHORST, JR., Secretary.

Massed Choir of 850  
Sings in Hymn Festival  
Held in Jacksonville

A Thanksgiving hymn festival was held under the auspices of the Jacksonville, Fla., Chapter Sunday afternoon, Nov. 20, in the Armory before a capacity house.

Thirty churches and two choral clubs were represented in the massed choir of 850 voices. Dr. Karl Kuersteiner, dean of the school of music of Florida State University, was the conductor. Accompanists were Claude L. Murphree, F.A.G.O., from the University of Florida, Gainesville; Mrs. W. L. Dinning, Robert Lee Hutchinson, Jr., and Roger Van Duzer. They played two grand pianos and two Hammond electronic organs. The Andrew Jackson High School Band, directed by Milton B. Weary, gave a thirty-minute program of hymns before the festival, and played "Onward, Christian Soldiers" for the processional. Music by the choirs included verses sung by men only and women only, with a boys' section providing interesting descants. Several free organ accompaniments added variety to the program.

The festival marked the first time Jacksonville has heard so many church singers, choir directors and organists engaged in a common venture. It was received with great enthusiasm and encouraged the chapter to establish the festival as an annual activity.

Hugh Alderman, the dean, was general chairman; Marshall Pierson, chairman of the program committee, was assisted by James Womble, Mrs. C. A. Holcomb, Mrs. A. F. McCranie and Miss Genevieve McMurray.

Edward Bryan, past dean, gave an illustrated lecture Nov. 14 on "Churches Today in Italy, France, Germany." He had made a collection of hundreds of slides on a five months' visit in Europe last summer.

The chapter celebrated Christmas with a party Dec. 16 at the home of Mrs. C. A. Holcomb. In January there will be a console study class. In February a concert will be given on the new Möller organ installed in St. John's Episcopal Church.

MRS. W. L. DINNING, Sub-dean.

Student Group at Marshall, Mo.

Under the capable leadership of Dr. Claude L. Fichthorn, A.A.G.O., dean of the department of music at Missouri Valley College, a student group has been organized on the campus at Marshall, Mo. The first unofficial gathering of the group was held at the historic Arrow Rock Tavern, Arrow Rock, Mo., where Dean Fichthorn treated the group to dinner.

The charter membership consists of seven organ students at the college, with Robert Reep, a colleague of the Guild, and Dean Fichthorn as supervisor.

Our first regularly scheduled meeting was held Nov. 27, at which time we elected a president and secretary-treasurer. Miss Eleanor Bess of Sedalia, Mo., was made president. It was decided that we should meet on the second Thursday of every month. The second meeting was scheduled for the first Thursday of December, at which time we gathered at the home of our president to examine a Hammond.

May I say that it is with great pride and pleasure that our group—small though it may be—has become a part of the A.G.O.

KENNETH OLIVER, JR., Secretary-Treasurer.

Student Group in Long Beach.

The Long Beach, Cal., Chapter journeyed to Redondo Beach Nov. 1 for its regular meeting. The program was given in the auditorium of the Redondo Union High School by W. W. Roblee, organ instructor at the school. He played the following program on the three-manual Murray-Harris organ, assisted by the boys' glee club: Prelude in G major, Bach; Nocturne, Miller; Toccata, Dubois; Gothic Suite, Boellmann.

A student Guild group of twenty-eight young organists was installed by Dean Cox. This branch is sponsored by the Long Beach Chapter. After the installation and program light refreshments were served.

MARIE LYMAN, Reporter.

## News of the American Guild of Organists—Continued

### Half-Hour Broadcasts

by Chico, Cal., Chapter,  
with Programs by Choirs

The Chico, Cal., Chapter has just inaugurated a series of half-hour broadcasts from radio station KHSL, Mutual outlet for the northern Sacramento Valley. The first broadcast was tape-recorded at the Bidwell Memorial Presbyterian Church Dec. 8 and featured the choir of this church, under Charles B. Thompson, with Charles van Bronkhorst at the Möller organ. The program was broadcast Dec. 15 at 9:30 p.m. Radio time for this series of broadcasts has been made available to the chapter as a public service through the courtesy of station KHSL. Fred McCleary is broadcast chairman for the Guild and acts as announcer and commentator.

The first program included the following choir numbers: Bach's "Break Forth, O Beauteous, Heavenly Light"; Henry W. Foote's setting of Mozart's "Ave Verum Corpus"; the "Hymn of St. Francis" in the arrangement of W. B. Olds; Purcell's "Rejoice in the Lord Alway," an abridged version of the so-called Bell Anthem, and Lutkin's "The Lord Bless You and Keep You." Mr. van Bronkhorst played Hugh McAmis' "Dreams" and Joseph Bonnet's "Romance sans Paroles" in addition to Bach's "Arioso" (in the Harvey Grace arrangement for organ solo), which was used as the opening and closing theme. In addition to the music the first broadcast included a brief explanation of the Guild's purposes and some of its history and achievements.

A second half-hour program was broadcast Christmas Eve, presenting the choir and organ of Paradise's Craig Memorial Congregational Church, under Mrs. Ruth Crittenden Brookes, organist-director, in a program of Christmas music.

The Chico Chapter met at the home of Mrs. Marie Erwin Friday evening, Dec. 9, for its monthly meeting. Plans were discussed for the second annual dinner, Friday, Jan. 20. Games were played and group singing had been planned by the hostess and co-chairman, Fred McCleary. Refreshments were served at the close of the evening.

JOANN MEIER, Publicity Chairman.

### Celebrate with Lawrence A. Hess.

A lovely Christmas program was presented for members of the Southern Ohio Chapter at St. William Catholic Church, Cincinnati, Dec. 11, by Lawrence A. Hess, choirmaster and organist of the church, and his boy choir. After the processional Mr. Hess gave a performance of the Advent Suite for organ by Yon, the choir illustrating the melodic themes. Advent chants and a variety of traditional Christmas carols sung by this excellent group of fifty voices formed the remainder of the program. A reception was held in the parish-house, festively decorated with candles and evergreens. Felicitations by the chapter were extended to Mr. Hess on this, his twenty-fifth anniversary as organist at St. William Church. In grateful appreciation of his kindness and service to the chapter he was presented with a silver cigarette box.

HELEN M. SMITH, A.A.G.O.,  
Registrar.

### Junior Choir Festival in Hartford.

The Christ Church Cathedral boy choir of Springfield, Mass., was the guest solo choir at the junior choir festival of the Hartford Chapter Sunday, Dec. 4, at Immanuel Congregational Church in Hartford. Under the direction of Roy W. Marvin, choirmaster, with Roland Pommerat as organist, the choristers sang "Ye Watchers and Ye Holy Ones," seventeenth century German, arranged by K. K. Davis; "Thou, the All-Holy," Gibbons; "A Christmas Fantasy," Harry Gilbert. The spiritual quality of the young voices made this group of anthems beautifully beautiful.

Twenty-one choirs from the Hartford Chapter area cooperated in this annual event, 500 voices singing under the direction of Shelley T. Gilbert, choirmaster of Christ Church Cathedral. Charles A. Johnson, organist of St. Andrew's Episcopal Church, Meriden, Conn., was service organist and Lyman B. Bunnell, organist and choir director of Immanuel Congre-

gational Church, was chairman of festival arrangements. Miss Ethel Bacon, organist of the North Methodist Church, played as a prelude "Lord Christ, the Only Son of God," Krieger; "Good News from Heaven," Pachelbel, and "In dulci Jubilo," Bach. Clarence W. Helsing of Emmanuel Lutheran Church, Manchester, Conn., played as the offertory the Andante Sostenuto from the "Symphonie Gothique" by Widor and Trumpet Tune, Purcell, as the postlude. Philip N. Treggor, baritone, of the First Church of Christ, Wethersfield, assisted the junior choirs in selections from the Christmas Oratorio by Bach.

Raymond Lindstrom, dean of the Hartford Chapter, has expressed for the chapter its pride in having had compositions by two of its own members included in the program. With the composers conducting, the choirs sang the Russian Carol by Alexis G. Maltzoff and "Be Thou My Vision," by G. Albert Pearson.

As its next event the Hartford Chapter will sponsor Virgil Fox, who returns to play the Bushnell Memorial Hall organ Wednesday evening, Jan. 18.

MRS. ETHEL S. BESTOR.

### Winston-Salem Hymn Festival.

What is expected to become an annual event was the hymn festival sponsored by the Winston-Salem, N. C., Chapter Oct. 31 at Centenary Methodist Church. The festival was well attended. A large children's choir took part. Paul W. Peterson of the voice department of Salem College led the singing and Louis Potter, organist of Centenary Church, presided at the organ. Miss Margaret Vardell and Tim Cahill, both members of the chapter, played organ numbers. Miss Virginia Lowrance directed the children's choir. A very impressive part of the program was the use of three trumpeters.

Winston-Salem is known far and wide for its Moravian Easter sunrise service and its numerous Moravian congregations, who are hymn-singing people.

### Guests of Temple Shalom, Chicago.

An unusual musical experience was in store for members of the Illinois Chapter who had been invited to attend the Hanukkah service at Temple Shalom in Chicago Dec. 17. A special program was prepared by Dr. Max Schneider, organist and choirmaster of Temple Shalom, employing the music of contemporary composers for the Jewish service—Bloch, Binder, Weinberg, Janowsky, Fromm, Saminsky and Schalit. Also sung were the traditional chants of the Hanukkah service. The visitors also were so fortunate as to witness a Bar Mitzvah service.

Rabbi Binstock greeted the members of the chapter at a reception held after the services.

### Washington Chapter Activities.

November was a full month for members of the Washington Chapter. Nov. 14 a record crowd gathered at McKinley Auditorium, Seattle Pacific College, to hear Lawrence H. Moe, A.A.G.O., associate professor at Central Washington College, Ellensburg, speak on Albert Schweitzer. Mr. Moe, who had been privileged to meet Dr. Schweitzer last summer, spoke not only of the musician, but also of the author, the physician and the pastor. A collection of books written by Dr. Schweitzer was available during the social hour. A number of recordings by Dr. Schweitzer also were played. Mr. Moe prefaced his talk with remarks concerning organs of special interest in Boston.

A.A.G.O. certificates were presented to Marjorie Hodges Stensrud and Stanley E. Walker, in absentia, by Dean Maria Kjaer. Walter A. Eichinger, on behalf of the chapter, presented each successful candidate with a recorded album of the Sowerby Symphony.

On Nov. 20 the Washington Chapter sponsored the annual hymn festival, held at the University Christian Church, Seattle. Organists participating in this event were: Joseph H. Greener, Joan Kennedy, Walter A. Eichinger and Mildred Wassberg. Arville Belstad, choirmaster at the University Methodist Temple, directed the festival choir, Lawrence J. Mitchell, minister at Bethany Presbyterian Church, served as hymn annotator. Lois Hall Peterson was chairman of the festival committee.

Nov. 30 was the date of our first guest artist recital. Fernando Germani delighted with the warmth and restraint of his playing. At the reception afterward

friends from out of town points, including Canada, were greeted.

The *Dulciana* was revived in November with Eugene M. Nye as temporary editor and Bertha Barnes as news editor.

MARIA KJAER, Dean.

### New Haven Rehearsal Symposium.

The New Haven Chapter met for a rehearsal symposium at Sprague Hall, Yale University, Sunday evening, Nov. 27. Hugh L. Smith, past dean, was in charge of the meeting, leading the anthems and playing the accompaniments, assisted by Hope Leroy Baumgartner, acting head of the program committee. Various members submitted anthems for the inspection of the group and several of these anthems were sung. The evening provided an interesting sharing of experiences and an enjoyable period of singing together.

MARY P. REID, Registrar.

### Detroit Hears Virgil Fox.

The Eastern Michigan Chapter brought Virgil Fox to Detroit Nov. 22. The recital was given before an audience that nearly filled St. John's Episcopal Church on the four-manual Casavant presided over regularly by August Mackelberghe, one of whose recent compositions Mr. Fox included in his program. Displaying flawless technique and superlative artistry, Mr. Fox offered an exacting program.

At the close of the program the Rev. Irwin C. Johnson, rector of the church, announced that Mr. Fox would be glad to add two encores. This he did with the "Perpetual Motion" by Middelschulte and the Toccata from the "Suite Gothique" by Boellmann.

Then Mr. Fox made some closing remarks, asking the audience if he might lead them in the singing of "The Church's One Foundation." He improvised between the verses, raising the pitch of the last one. The audience went home refreshed after hearing a sample of what the Riverside Church hears from Sunday to Sunday.

The Eastern Michigan Chapter held its annual Christmas party in the sky room of the Hotel Fort Shelby, Detroit, on the evening of Dec. 12. Mrs. Margaret Hubbard was chairman of arrangements. After a turkey dinner the guests were regaled with an evening of informal fun, the feature of which was a program of square dances and reels under the direction of Jim Schultheis, who acted as master of ceremonies. Before the party adjourned Dean Elizabeth Root Murphy announced that the next meeting would be held on the evening of Jan. 17 in St. Catherine's Catholic Church, with John Callaghan, organist of the church, as host and recitalist.

MARK WISDOM, Secretary.

### Vesper Service in South Bend.

The St. Joseph Valley Chapter sponsored a vesper service Nov. 20 in the First Baptist Church of South Bend, Ind. Mrs. Charles A. Rolff, Jr., organist and minister of music, directed the adult choir of thirty-five voices and the chancel choir composed of twenty children. The program opened with the Pastoral by Gullmant, played by Mrs. Rolff. The chancel choir presented the first group of numbers, singing "Round the Lord in Glory Seated" and "The Lord Is My Shepherd," both by Knowlton, and Miss Helen Kay Williams sang Hahn's "The Green Cathedral." Anthems by the adult choir were: "I Will Lift Up Mine Eyes," Rogers; "The Beatitudes," Evans, and "The King of Love My Shepherd Is," Shelley. A men's quartet sang "Bless the Lord, O My Soul," by Ippolito-Ivanoff. The bass solo "O God, Have Mercy" from Mendelssohn's "St. Paul" was sung by Paul Abernathy and the program closed with "How Lovely Are the Messengers," Mendelssohn, and "Hallelujah, Amen!" ("Judas Macabaeus"), Handel.

Dean Albert P. Schnaible conducted a board meeting after the service and plans were discussed for the annual May choral festival.

DORIS E. PERRIN, Registrar.

### New Orleans Hears Germani.

The beautiful Church of the Holy Name of Jesus in New Orleans was crowded to the doors and many persons stood for the entire program at the recital by Fernando Germani Nov. 13. Mr. Germani played for the largest audience ever in attendance at an organ recital in New Orleans. After the recital many friends greeted our guest at the Loyola University College of Music.

The monthly meeting of the chapter was held Nov. 21 and was in the form of an organ tour. We began at Grace Episcopal Church, where Mrs. Charles White and Mrs. John McCormick are in charge of the music. Members heard and were given the opportunity to play the three-manual and echo Austin organ in this prominent downtown church. Next we visited the First Evangelical and Reformed Church, where Charles Young is organist and choirmaster. Here we have the newest organ in the city, a three-manual Wicks. Miss Elise Cambon was at the console at the historic St. Louis Cathedral for our next stop. Miss Cambon explained the instrument. To bring to a

close an enjoyable evening we returned to Grace Church parish-house for light refreshments prepared by Mrs. White and Mrs. McCormick.

The Presbyterian choir united for a hymn festival at the Napoleon Avenue Church Nov. 20. On the same date the Christ Church Cathedral choir presented Faure's "Requiem." Two of the programs planned for Christmastide are the annual presentation of "The Messiah" by the Tulane-Newcomb Festival Chorus and the New Orleans Symphony Orchestra and a performance of the same work by the massed Episcopal choirs of the city at Christ Church Cathedral.

W. DONALD GEORGE, Dean.

### Plays for the Miami Chapter.

The first organ recital to be scheduled by the Miami Chapter this season was played by Haskew Stanton, a new member of the chapter, Dec. 5 at Trinity Episcopal Church. His program consisted of the Finale from the First Symphony, Vienne; second movement of First Sonata, Philip James; "The Sun's Evensong," from "Seven Pastels from the Lake of Constance," Karg-Elert; Sarabande, from the "Baroque Suite," Bingham, and "Fugue a la Gigue," Bach.

At the business meeting which followed the recital it was announced that one of the guest artists for the coming season will be Edouard Nies-Berger.

The Miami Chapter held its first meeting of the current season at Plymouth Congregational Church, Coconut Grove, Nov. 7. About thirty-five members and guests enjoyed the dinner served by the women of the church, followed by the film "Singing Pipes," from Casavant Brothers.

Announcement was made of the appointment of two co-chairmen for the regional convention to be held in Miami in 1951—Mrs. Edward G. Longman and Dr. Ralph A. Harris. Miss Frances Tarbox has been appointed chairman of the publicity committee for this year and Mrs. D. Ward White of ways and means. Bruce Davis, the dean, gave a resumé of the year's programs and new members were introduced. A program of recordings by Ernest White and Fernando Germani concluded the evening's entertainment.

KATHLEEN NORRIS, Secretary.

### Program in Denison, Tex.

The Sherman-Denison Chapter in Texas met Dec. 12 at Sherman Hall, Austin College, and heard a program of choral and organ music. Francis Mitchell, head of the fine arts department at the college, presented three organ students—Miss Fay Groves, Miss Mary Ann Crews and Reuben Franz. The *a cappella* choir, directed by R. W. Bedford, sang seven numbers and as an encore sang "The Shepherd's Story," Dickinson, with Miss Janet Lindsay and Dick Lovelace as soloists.

The Sherman-Denison Chapter met Nov. 21 at the First Presbyterian Church in Denison, Tex., with seventy-five colleagues, patrons and visitors in attendance. Mrs. Charles Dannel, the dean, had arranged the following program: Organ, Adagio, Sonata in G minor, Rogers, and "The Deserted Farm," MacDowell (Mrs. S. U. Earnest); voice, "Pilgrims' Song," Tchaikowsky, and "It Is Enough" ("Elijah"), Mendelssohn (Isaac N. Burks); organ and piano, Triumphant March, Grieg; "The Violet," Mozart; "Angels Ever Bright and Fair," Handel; "The Swan," Saint-Saens, and "Finlandia," Sibelius (Mrs. Fred Parker and Mrs. E. S. Bayless).

The next meeting will be Jan. 16 at the Travis Street Methodist Church.

MRS. JACK HANNAH.

### Youngstown Christmas Party.

The Youngstown, Ohio, Chapter combined its November and December meetings on the evening of Nov. 28 with a Christmas party at the home of one of its colleagues, Mrs. Gertrude Eckstrom. Twenty-five were in attendance. After the business meeting five young dramatic pupils of Miss Emma Pauline Cook, one of our members who is a church organist and also teaches piano, presented the playlet "The Adopted One." As an encore each of the young actors gave a dramatic reading. The Rev. W. Frederic Miller made comments on choral singing. The persons present formed the choral group and a recording was made of the Noel they sang. At the social hour a gift exchange was enjoyed and refreshments harmonious with the Christmas season were provided by the assisting hostesses, Mrs. A. F. Soderberg and Mrs. Harold Vandersall.

FAERY HUBER ADAMS, Secretary.

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## News of the American Guild of Organists—Continued

## Guild Events in New York

Jan. 23, 8:15 p.m.—Subscribers' night. Special concert for subscribing members by the Schubert Music Society under the direction of Edward Margeson in the parish-house of the Central Presbyterian Church. After the concert there will be a reception.

Feb. 13, 8:15 p.m.—"Belshazzar's Feast," by William Walton, to be sung by the choir of Calvary Church under the direction of Jack H. Ossewaarde, organist and choirmaster.

March 14, 8:15 p.m.—Neighborhood musical services in each of the five boroughs of New York City.

April 17, 8:15 p.m.—A first reading of new anthems under the direction of W. Richard Weagly, director of music at the Riverside Church, in the choir room of St. Bartholomew's Church.

May 15, 6:30 p.m.—Dinner and annual national general meeting.

May 18, 8:15 p.m.—Festival service at St. Bartholomew's Church. The choir, under the direction of Harold W. Friedell, organist and choirmaster, will sing.

## Charles W. Craig Plays in Petersburg.

Charles W. Craig, Jr., F.A.G.O., organist and choirmaster of All Saints' Episcopal Church and head of the organ department at the school of music of Richmond Professional Institute, was presented in a recital Nov. 22 in St. Paul's Episcopal Church by the Petersburg, Va., Chapter. Mr. Craig is widely known in Richmond and neighboring cities and has given numerous recitals in the Eastern states. He received the A.A.G.O. in 1941 and the F.A.G.O. in 1943 and is distinguished in that he was one of the youngest organists ever to receive this honor in this country and the only one in Virginia.

Mr. Craig's program was as follows: Allegro, First Symphony, Maquaire; Chorale Preludes, "Deck Thyself, My Soul, with Gladness" and "My Heart Is Filled with Longing," Brahms; Concerto in F major, "The Cuckoo and the Nightingale," Handel; Chorale in A minor, Franck; Cantilena, Dupré; Meditation and Arabesque, Vierne; "Noel," Mulet; Toccata and Fugue in D minor, Bach.

Mrs. J. Westmore Brown, organist-director at the Washington Street Methodist Church, entertained for Mr. Craig, members of the chapter and guests in her home after the recital.

Several members of the Petersburg Chapter were privileged to meet with S. Lewis Elmer, national president, for a short visit between trains Nov. 17. He had visited the Newport News Chapter and was on his way to Lynchburg to organize a chapter there.

Mrs. CLYDE S. LAUSHEY, Dean.

**Christmas Service in Fargo, N. D.**  
The Red River Valley Chapter held its annual Christmas festival service at the First Lutheran Church, Fargo, N. D., Sunday, Dec. 4. Choral groups came from the choir of the First Methodist Church, Vincent L. Dodge director and Miss Clara Pollock organist, and the First Lutheran choir, Earnest Harris director and Miss Ruth Berge organist. Dorothy Lundquist, soprano, and H. D. Neugebauer, tenor, sang works of Handel and Yon, accompanied by Robert Huhn and Miss Clara Pollock. Organ numbers were played by Miss Ellen Flotlin and Mr. Huhn. The Christmas spirit pervaded the program, which was well received by a large audience.

ROSE M. TEICHMANN,  
Corresponding Secretary.

## Christmas Party in Memphis.

Members of the Tennessee Chapter were entertained at a Christmas party Dec. 5 at Epworth Methodist Church in Memphis. Mrs. C. L. Bowden, the dean, presiding. Miss Mary Kathryn Reynolds, the church organist, was hostess and Memphis clergy and wives were special guests. Mrs. A. H. Kelly presided as toastmistress. A program of Christmas music, carols and hymns from various countries was presented in a rather unusual manner, with Mrs. C. L. Bowden as narrator.

SALINA KELLOGG ACREE,  
Corresponding Secretary.

## Saint-Saens' Works the Subject.

The sacred music of Saint-Saens was the subject at the meeting of the Rocky Mountain Chapter held at the Divine Science Church in Denver Dec. 19. A short discussion of the life and music of Saint-Saens was led by Clarence Sharp, who also directed the Christmas Oratorio of Saint-Saens. Soloists were Mrs. Zonella Bailey, soprano; Mrs. Jean Melcher, mezzo-soprano; Mrs. Violette McCarthy, alto; Edward Melcher, tenor, and Lyle Bailey, baritone. Mrs. Frances Persons,

organist of the Divine Science Church, was the accompanist. Boyd Gilkey and David Pew played several organ selections of interest at Christmastide.

ESTELLA FEW, Publicity Secretary.

## President Elmer in Syracuse.

The Syracuse Chapter enjoyed a dinner at the monthly meeting Nov. 9 with National President Elmer as guest and speaker.

On Dec. 5 the meeting was held at Centenary Methodist Church, with a brief business session followed by a member recital in which four of our number played Christmas numbers and the entire assemblage gathered around the organ and sang several new Christmas anthems.

MISS M. LILLIAN JEROME, Secretary.

## Patapsco Chapter Greets Elmer.

The Patapsco Chapter of Baltimore held a reception at the Providence Baptist Church in honor of President S. Lewis Elmer on Oct. 23. Miss Katharine E. Lucke of the Chesapeake Chapter introduced Mr. Elmer. The members of this comparatively new chapter were thrilled by the informal talk of the national president.

The second meeting of the season was held Nov. 4, at which time the following officers were elected: Dean, Charles A. Stanley; sub-dean, William G. Young; secretary, Mrs. Grace Casper; registrar, Luther C. Mitchell; treasurer, Mrs. Iva A. Branch; auditor, Mrs. Gladys White-Davis; librarian, Charles Parker.

LUTHER C. MITCHELL, Registrar.

## Oregon Minister-Organist Dinner.

The Oregon Chapter met Dec. 3 for a minister-organist smörgasbord dinner at the Little Red House in Portland. Fifty-eight crowded into the small rooms for an evening of good food and fellowship. Mrs. Meta Holm, the dean, opened the meeting, then turned it over to Dr. John Stark Evans, organist and choirmaster of the First Presbyterian Church and head of the music department of Lewis and Clark College. After the introduction of ministers by organists the Rev. Mr. Cole of the First Christian Church addressed the group and Mrs. Amy Welch spoke for the organists. Lauren B. Sykes led the group in some rousing rounds and later was presented with a framed choirmaster's certificate by William Boone as Mr. Sykes had passed the examination in the spring.

The Portland group is sponsoring David Craighead in recital in the new year at First Methodist Church.

ELLA MAE HOWARD,  
Publicity Chairman.

## Piano-Organ Program by Students.

A program of piano and organ duets, played by members of the Santa Rosa Junior College student group, was presented before the membership of the Redwood Empire Chapter at its meeting Dec. 6 in the First Presbyterian Church of Santa Rosa, Cal. The program consisted of an arrangement of "Kamennoi Ostrov" by Rubinstein, played by Dorene Kindred and Norma Roberts; two numbers from the Symphonic Piece of Joseph W. Clokey, played by Gordon Dixon, A.A.G.O., sponsor of the group, and Mary Steinkopf, and the Fantasie by Clifford Demarest, played by Joy Swinney and Richard Felciano. A contrast was provided by Mrs. Helen Payne, violinist, who played the Adagio and Allegro movements from the Handel Concerto No. 4 with Dean Claire Coltrin at the organ.

A short business meeting and refreshments followed the program.

GORDON DIXON.

## Marchal Recital in Grand Rapids.

André Marchal gave a brilliant recital in the Park Congregational Church, Grand Rapids, Dec. 7 under the auspices of the Western Michigan Chapter. His program, save for two Bach numbers, might have served as a historical outline of organ music as conceived by French composers from Couperin to the present time. Mr. Marchal improvised at the close of the program on a Polish Christmas carol suggested by Kenneth W. Jewell.

A meeting of the chapter was held at the South Congregational Church Dec. 13, with Mrs. Horace Cox as hostess. After a bountiful dinner Dean Dexter conducted a short business session. Kenneth W. Jewell led a discussion of problems pertaining to youth choirs. At the close of the meeting Joseph Sullivan led the group in the singing of unusual and beautiful Christmas carols.

MRS. VAUGHN W. KERSTETTER,  
Corresponding Secretary.

## Guild Service in Shreveport.

The public was invited to the annual Guild service for the first time when it was held in Shreveport, La., Sunday afternoon, Nov. 19, in the First Baptist Church. Members of the North Louisiana Chapter played the Pilcher organ of four manuals. The dean, Mrs. Bertha Moore, opened the service, playing the "Grand Choeur Prelude" by Bedell. Mrs. J. M. Cameron was at the console for the processional hymn. Dr. James M. Owens delivered a very informative address on the American Guild of Organists. Approximately 100

singers from the church choirs of the city filled the choir loft. Mrs. E. Weldon Jones was outstanding as the director of the anthem "Bless the Lord, O My Soul," Ipolito-Ivanoff, accompanied by Penn Courtney. W. Teague directed Cesar Franck's "Psalm 150" with precision and understanding. Moisa Bulboaca directed Lutkin's "The Lord Bless You and Keep You." The recessional hymn was played by Mrs. A. D. Shamp. The audience remained seated while Mrs. J. C. Byars played the postlude, Fanfare, by Auscher. It is hoped that this service will be an annual musical event.

A brief business session followed the program.

MRS. J. C. BYARS, Secretary.

## Junior Choirs Macon Subject.

The November meeting of the Macon, Ga., Chapter was held at Wesleyan Conservatory, with the dean, Evelyn Smith, presiding. A report from the program committee concerning the year's work was presented by Herbert Herrington. The program will feature the practical phases of junior choir methods, with a series of talks and demonstrations by members. The program will come to a close with a junior choir festival in the spring, with all of the Macon choirs participating.

The Macon Chapter sponsored a recital by Fernando Germani in October. Plans are being made to present another concert artist in the spring.

## Dr. Robert Baker in Tulsa.

Dr. Robert Baker was presented in recital by the Oklahoma Chapter Nov. 15 at the First Methodist Church in Tulsa. His program was as follows: Adagio and Finale, Concerto in G, Handel; Adagio, Concerto in B minor, Vivaldi; Rondo for the Flute Stop, Rincek; Fantasia in F minor, Mozart; Toccata on an Old American Folk-tune, Bohnhorst; "The Nativity," Langlais; Pastoral Dance, Milford; "Litanies," Alain; Prelude and Fugue on "B-A-C-H," Liszt; Toccata in C major, "Rejoice, Now, Christian Men," "I Call to Thee" and Fugue in D major, Bach. After the recital a reception for Guild members was held at the beautiful home of Mrs. C. H. McClure. The recital attracted to Tulsa many organists from various parts of the state and outside. A number of the organists remained for the master class on the following morning. An enthusiastic group of fifty heard Dr. Baker explain registration, first giving a brief outline of the development of organ tone colors during the past forty years and the influence of the electric action. After the First Methodist Aeolian four-manual the new organ at the First Christian Church was visited. The First Christian has a three-manual and echo Austin, installed last summer. Dr. Baker explained the many characteristics of the Austin and commended its fine qualities.

The November meeting of the Oklahoma Chapter was held Nov. 1 at St. Paul's Methodist Church, Tulsa. The feature of the program was an innovation—a "movie" lecture on the subject "Building of a Pipe Organ," prepared by Casavant Freres.

JOHN KNOWLES WEAVER, Sub-dean.

## Germani Plays in Peoria.

A capacity audience filled St. Mary's Cathedral Sunday afternoon, Nov. 6, when Fernando Germani was presented by the Peoria Chapter. It was a brilliant recital. Mr. Germani displaying artistry not often heard, from the opening Vivaldi Concerto to the closing display of pedal work in the Concert Study composed especially for the artist by Manari. Especially charming was the "Noel" by d'Aquin.

After the program a reception was held in the parlors of the First Federated Church, where the members of the Guild and sponsors gathered to greet the artist.

The Peoria Chapter held its first business meeting of the year Nov. 3 at the Central Christian Church, with its new dean, Edward N. Miller, in charge. A report on sponsors for artists' concerts was presented by the chairman, Mrs. Clayton Burg. RUTH BLACK, Registrar.

## Edgar Hilliar Plays in Philadelphia.

The Pennsylvania Chapter presented Edgar Hilliar in a recital at St. Mark's Church, Philadelphia, Sunday afternoon, Nov. 6. The Prelude and Fugue in F major by Buxtehude opened the recital. The fugue was one of the most effective and successful pieces on the program. The "Air Tendre," by Loeillet, and "Flute Tune," Arne, were charming music. The G minor Fantasia of Bach was presented as a dramatic recitative and the fugue made a pleasant afterthought. The experiment in organ string-tone entitled "Adagio," by Frank Bridge, was almost lost in comparison, and Schroeder's "Schönster Herr Jesu" would have been lost in a Locust Street traffic jam if Mr. Hilliar had not had the presence of mind to open the swell shades in competition. It was good to hear part of the Langlais "Symphonie," though those interested in such music had to be content with the final movement. The recital reached the high point set by the Buxtehude Fugue in the Bach Passacaglia.

Philadelphia was happy with its new visitor and it is doubtful that anyone left

with less than a feeling of deep satisfaction and pleasure.

## American Program in Nashville.

A program of works of American composers was heard at the meeting of the Central Tennessee Chapter Nov. 22 in the First Baptist Church, Nashville. The program included: Improvisations on Gregorian Themes, Everett Titcomb (Miss Frank Hollowell); Suite in G minor, R. Huntington Woodman (Mrs. Louise B. Harman); "Laudamus Te," Carl F. Mueller; Reverie, Clarence Dickinson, and "The Bells of St. Anne de Beaupré," Alexander Russell (Mrs. Thomas W. Lee).

After the program each member gave a half-minute "thumb-nail" sketch of an American organ composer or organist.

DOROTHY SEELEY, Secretary.

## Massachusetts Chapter.

A business meeting of the Massachusetts Chapter was held at the First Baptist Church, Boston, Nov. 28. The discussion was concerned with the future procedure for those who wish to prepare for Guild examinations. It was decided to start preparatory classes about Jan. 1 and regular classes in the fall of 1950. Joseph Whiteford, chairman for the 1950 national convention, spoke briefly about plans for the convention. Francis Leahy played a program of rare records of organ music, including performances of outstanding European organists and organs.

MARJORIE FAY JOHNSON, Secretary.

## District of Columbia Chapter.

The November meeting of the District of Columbia Chapter was held at the Church of the Epiphany on the 7th. It was suggested that choral music the churches could spare be brought together for the use of foreign mission churches. Announcements were made of recitals by Lyman McCrary at Calvary Methodist, William O. Tufts at the Cathedral and Richard Ellsasser at Calvary Methodist Jan. 27; also a performance of "The Sower" by Harold Darke at the National Presbyterian Church, with the chancel choir and soloists directed by Jack Fisher. The meeting then adjourned for a social period of square dancing.

The December meeting, which was held on the first Monday evening, consisted of a dinner and a program in observance of the thirty-ninth birthday of the chapter. Patrick Hayes of the Hayes Concert Bureau gave an interesting talk on the future of music in Washington. The entertainment consisted of several Mexican and Spanish dances and a magician's performance. Marguerite Brice and Nancy Tufts planned the occasion and Christopher Tenley acted as master of ceremonies.

TEMPLE DUNN, Registrar.

## Visit to Wicks Factory.

The Missouri Chapter was the guest of the Wicks Organ Company on the last Saturday of September. The members were transported in two buses to the factory at Highland, Ill., and were shown through the plant. The chapter was also treated to a fine dinner with Mr. Wicks and his staff as hosts.

At the business meeting Dean Edward Grossmann introduced the new officers of the chapter. Miss Katherine Carmichael is sub-dean, Elsa Koelling treasurer, Richard Hawkins secretary and Charlotte Bishop registrar.

At the second meeting in October the Missouri Chapter enjoyed the hospitality of Pilgrim Congregational Church, with Robert Heckman as host. After an enjoyable meal Mr. Heckman demonstrated the resources of the organ recently installed in Pilgrim Church.

The Missouri Chapter held its monthly session at Temple Israel in St. Louis Nov. 28. Mrs. David Kriegshaber, organist at the Temple, was hostess at dinner. The program chairman, Mr. Schlueter, announced two recitals for early in 1950. Stanley Kann, organist at the famous Stan Musial restaurant, played a number of solos on an electronic organ. The principal part of the program was an address on choir procedures and materials by Gerhard Schroth, conductor of the St. Louis Philharmonic Orchestra and Civic Chorus.

A. H. STELLHORN, Publicity Chairman.

## Pacific Lutheran Group Active.

The Pacific Lutheran College student group has been established at Parkland, Wash., as reported in the December issue, and on Sunday, Nov. 20, our sponsor, Mrs. Dorothy Brann Malm, dedicated the new Hammond. Nov. 30 the group traveled to Seattle to hear the recital of Fernando Germani.

Dec. 5 marked the Christmas meeting. Organ music included: "Noel," Dubois (Carol Sletto); "Christmas Eve," Malling (Helen Hedin); Prelude on "Divinum Mysterium," Candlyn, and Pastorale from the Sonata in D minor, Guilmant (Evelyn Peterson).

In January the group plans to visit the state capitol organist, Philip Raboin of Olympia, Wash., to hear a recital and lecture. In the spring the college will sponsor a Bach festival. A series of Sunday afternoon vesper programs also is planned.

EVELYN PETERSON, Secretary-Treasurer.

## News of the A.G.O.—Continued

Five Thousand People  
Hear "The Messiah" Sung  
by 250 in Waterloo, Iowa

Five thousand people crowded into the Waterloo, Iowa, Auditorium Sunday afternoon, Dec. 4, to hear the most impressive presentation of Handel's "Messiah" ever given in that city. Sponsored by the Waterloo Chapter, the oratorio was sung by a chorus of 250 voices from church choirs in Waterloo and vicinity and four outstanding soloists. Maurice Gerow of Iowa State Teachers' College in Cedar Falls directed the chorus. Soloists were Miss Florence Wenzel of Dayton, Ohio, soprano; Miss Elizabeth Brown of Chicago, contralto; John Powell, a member of the I.S.T.C. faculty, bass, and Donald Miller of Waverly, a member of the Wartburg College music faculty, tenor. The audience was pleased also with the accompaniment played by Mrs. Margaret Dravis at the organ and Mrs. Gloris Keister, pianist.

The Waterloo Chapter has been highly commended for the performance. Dean Earl Stewart and his co-chairmen, Miss Olive Barker and Mrs. Margaret Dravis, were untiring in their efforts to achieve the success of this undertaking.

The Waterloo Chapter held its November meeting at Christ Episcopal Church in Waterloo Sunday afternoon, Nov. 20. Mrs. Ellen Law Parrott is organist and choir director at this church. The organ has been rebuilt recently with added stops and tower chimes and a detached console. Mrs. Parrott played the Chorale in A minor, Franck; "Now Thank We All Our God," Karg-Elert, and Toccata, Widor. The choir sang "Psalm 150," Franck, and the Rev. H. S. Gunnell, the rector, gave an interesting talk on the Episcopal service and hymns of the church from the beginning of church history to the present time. Mrs. Adelaide E. Altland, Publicity Chairman.

## Marchal Guest in Wisconsin.

The Wisconsin Chapter presented André Marchal in a recital Sunday, Nov. 20, at Immanuel Presbyterian Church, Milwaukee. An overflow audience gathered to hear the French virtuoso. The themes used in Mr. Marchal's improvisation were prepared for this occasion by the well-known American composer, Camil Van Hulse of Tucson, Ariz. This improvisation was a truly masterly and inspiring performance. A reception for Mr. Marchal was held in the church parlors after the program. JANE KRENKEL, Secretary.

## Listen to Carols in Richmond.

The Virginia Chapter had a Christmas dinner at its December meeting in the William Byrd Hotel at Richmond Dec. 12. After dinner a short business meeting was held. Then all the group went to hear the Christmas concert by the Richmond Choral Society at the Thomas Jefferson High School auditorium. Alton L. Howell, a former dean, is the able conductor of the organization. "The Song of Christmas," by Roy Ringwald, which opened the program, was a medley of carols and hymns, linked by a narrative read by the Rev. Paul G. Littmann. "Alleluia," by Randall Thompson, was followed by a Breton melody and a fourteenth century carol. Doris Boykin, contralto, sang a Scotch Lullaby. Ann La Fratta, soprano, gave beauty to the Appalachian carol "I Wonder as I Wander." Roland Comley, bass, sang a Gloucestershire Wassail. The hall rang when before the intermission the audience joined the chorus in the singing of familiar carols. LUCILLE F. BRITTON, Registrar.

## Louisville Members Dinner Guests.

Members of the Louisville Chapter were guests of the Shackleton Piano Company Dec. 5. This was the annual Christmas party of the chapter. Christmas decorations adorned the Pendennis Club for this occasion. Following the dinner the Shackleton Piano Company presented Stephen Baronowski in a recital on the Hammond electronic organ.

The four choirs of the Fourth Avenue Methodist Church presented the annual Christmas program at the Woman's Club of Louisville. The Angel Choir, the Lyric Choir, the Aeolian Choir and the Chancel Choir, composing in all a singing group of 170 members, sang the program Dec. 14. Mr. and Mrs. Edwin S. Frey were directors of the program.

The choir of the Fourth Avenue Presbyterian Church, assisted by the University of Louisville Madrigal Singers, sang Heinrich Schütz's Christmas Oratorio at the church Dec. 15. Dr. Francis Hopper was the organist and choirmaster.

Harry William Myers gave a recital Dec. 11 at the St. Paul Methodist Church. His program included: Rhapsody on Old French Carols, Faulkes; Three Chorale Preludes, Bach; Two Noels, d'Aquin; "Be-

hold, a Rose Is Blooming," Brahms; "Adeste Fideles," Edmundson; Pastorale on a Christmas Plain song, Thompson; Fantasia on Two Christmas Carols, West; Variations on a Noel, Dupré.

MAIVA DICKSON, Registrar.

## Guests at Dinner in Lexington.

Members of the Lexington, Ky., Chapter were guests at a dinner and Christmas party in the ballroom of the Phoenix Hotel as guests of the staff of the Shackleton Piano Company. Stephen Baronowski of Chicago played a group of organ selections, among which were two of his own compositions. Chester Young presided as toastmaster and introduced Mrs. Era Wilder Peniston, dean of the chapter; Mrs. Lela W. Cullis, sub-dean, and Mrs. G. C. Kelsey of Louisville. The program was concluded by the group singing Christmas carols, accompanied at the organ by Mr. Baronowski. Sixty guests were present.

HAZEL I. ADAMS, Secretary.

## Carols and Dances in Baltimore.

A bit of unusual entertainment was enjoyed at the Chesapeake Chapter's meeting Dec. 13 in the beautifully decorated parish hall of Grace and St. Peter's Church, Baltimore. A brief business meeting preceded the carols, composed of two Italian girls, the Leutnia Polish Chorus of sixteen and the Lithuanian Chorus of twelve, each singing carols of their native country. Another feature of the evening was a series of concert dances in costume by Miss Carla Lee of the Carla School of the Dance, entering her students in seven of the most popular dances, two of which were her own. Refreshments were served among Christmas decorations. HATTIE R. SHREEVE, Secretary.

## Visit Organ Factory in Buffalo.

The December meeting of Buffalo Chapter was a service of Christmas carols at the Central Park Methodist Church Sunday evening, Dec. 4. Wallace A. Van Lier, M.Mus.Ed., director of music at the Central Park Church, was chairman of the service. A procession of the six participating choirs and members of the Buffalo Chapter opened the service. Each choir sang a group of three numbers. The choirs and their directors were: Central Park Methodist, Wallace A. Van Lier; St. Mary's-on-the-Hill Episcopal, Frances Gerard Brady; Holy Trinity Lutheran, Dean Roberta Bitgood, S.M.D.; Lafayette Avenue Presbyterian, Emilie Yoder Davis; Central Presbyterian, Stephen Palmer, Mus.B., and the Lutheran Motet Singers, Clara Mueller Pankow. The Rev. Henry Irving Rasmus, Jr., D.D., pastor of the Central Park Church, conducted the largely attended service.

The Buffalo Chapter held its November meeting at the Schlacker Organ Company factory Nov. 16. Open house was observed and a buffet luncheon was served by the host of the evening, Hermann Schlacker. All of the various details of organ building were explained and demonstrated, to the enlightenment of all present. Mr. Schlacker was introduced to the group and thanked for the delightful evening, and the program concluded with remarks by him.

ROY W. CLARE, Registrar.

## Program at Springfield, Ill.

A fine program was presented for the Springfield, Ill., Chapter at the First Presbyterian Church Sunday afternoon, Nov. 27, by Wilbur Sheridan, head of the organ department of MacMurray College, Jacksonville, and the Jacksonville Mixed Quartet, composed of faculty members of the college. The program included these organ numbers: Variations on "The Song of the Knight," Cabezon; "Toccata per l'Elevazione," Frescobaldi; "Noel," d'Aquin; Passacaglia and Fugue in C minor, Bach; "As Now the Sun's Declining Rays," Simonds; Prelude and Fugue in G minor, Dupré. After the recital Mr. Sheridan and members of the quartet were guests of honor at a smörgåsbord supper given by the Guild members.

ANNETTE M. WISENMEYER,

Corresponding Secretary.

## Akron, Ohio Chapter.

The Akron, Ohio, Chapter held its Christmas party for members and their families Dec. 6 at the Goodyear Heights Baptist Church. Mrs. Roy Anderson was party chairman, assisted by Mrs. J. C. Fassinger and Ivan Ober, who were in charge of table decorations and games. For a gift exchange each member brought a selection of organ music. Favorite records of organ pieces were played. Mrs. Carl Sandridge, organist of the church, served as hostess.

ANNE FELBER, Registrar.

## Gayety in Western Pennsylvania.

Fugues, fantasias and fortissimos were dethroned in favor of fun, frolic and foolishness at the Christmas party of the Western Pennsylvania Chapter at the Pittsburgh Musical Institute Dec. 5. Hilarious began with a memorable performance by a quartet of organists doubling for the moment on triangles. The enthusiastic audience demanded an encore and was rewarded with a performance of "The

Blue Danube." The high-light of the evening was a symphonic arrangement of "Jingle Bells" by H. Alan Floyd, performed by the "A.G.O. Rhythm Band and Chorus." All ended on a calmer note with the arrival of Santa Claus bearing gifts for all.

VALENTINA WOSHNER FILLINGER, Registrar.

## New Orleans Christmas Party.

The New Orleans Chapter held a Christmas party Dec. 13, with the dean as host. Mrs. John F. McCormick and her program committee saw to it that the party was one which will long be remembered. The evening's entertainment consisted of contests, an exchange of gifts and refreshments.

If New Orleans music-lovers did not hear Handel's "Messiah" this season it was not the fault of members of the chapter. Miss Gladys Sinclair and her choir presented it at the Napoleon Avenue Presbyterian Church Dec. 11; Walter S. Jenkins, sub-dean, directed the Tulane-Newcomb Festival Chorus, accompanied by the New Orleans Symphony, at a performance Dec. 15; Dean George directed the massed Episcopal choirs in a presentation at Christ Church Cathedral Dec. 18, and it was given at the St. Charles Avenue Presbyterian Church, where Mrs. Dorothy Lawrence is organist, Dec. 21.

The first meeting of 1950 will be held on Jan. 16 at Temple Sinai, with Henry S. Jacobs as host.

W. DONALD GEORGE, Dean.

## Chapter Sponsors Choir School.

The first annual choir school held in Lubbock, Tex., Nov. 21 and 22 was a great success and the biggest feature this young chapter, in its second year, has sponsored. The guest conductor was Cecil E. Lapo, minister of music of the First Methodist Church of Wichita Falls, Tex. Participating in the school were more than 100 members of the combined choirs of Lubbock churches. They were directed in a number of anthems by Mr. Lapo. The accompanist was Mrs. Ernest E. Wilpitz, organist of the First Christian Church. Robert E. Scoggin, organist of St. John's Methodist Church, accompanied the hymn singing and played for the offertory a Bach chorale arranged recently by Mr. Lapo. The organ prelude, "Grand Choeur," Guilman, was played by the Rev. Lowell Green, Lutheran minister at Posey, Tex.

Dr. Travis A. White, chaplain of this chapter, introduced Mr. Lapo, who spoke on "Music in the Church." He said that a choir, its director and the organist can make or break a worship service for a minister.

The anthems sung were: "The Heavens Are Declaring," Beethoven; "God So Loved the World," Stainer; "Brother James' Air," Jacob; "Lift Up Our Hearts," Lapo; "What Can This Mean?", Stealy; "Break Forth, O Beauteous, Heavenly Light," Bach; "Beautiful Saviour," Christiansen; "Love Divine," Pritchard-Jones; "Hallelujah Chorus," from "The Messiah," Handel. Mr. Lapo sang "Journey's End," Foster. He was accompanied by Dr. Nita Akin, who has been organist of the First Methodist Church of Wichita Falls for the last thirty-one years.

Choir clinic periods were held in the morning and afternoon.

ROBERT E. SCOGGIN, Chapter Reporter.

## Alamo Chapter.

The Alamo Chapter's annual dinner in honor of the ministers of the city was held in the parish-house of Christ Episcopal Church, San Antonio, Tex., Oct. 17. Mrs. Arthur Anderson and David Johnson were in charge of the arrangements. The Rev. Harvard Anderson, pastor of Grace Presbyterian Church, and Franklin E. Bristol, newly-appointed minister of music at the First Presbyterian Church, were the speakers of the evening. The musical part of the program was given by Miss Clare Alice Conner, soprano, and Joseph Bugar, baritone. Fourteen newly-elected members of the chapter were introduced at this meeting.

ESTELLE JONES, Secretary.

## Christmas Concert in Galveston.

The annual Christmas concert of the Galveston, Tex., Chapter was presented at Sacred Heart Cathedral Dec. 7. Michael F. Collier, organist and choir director of the cathedral, presided at the organ and was in charge of the program, which consisted of organ solos and choir numbers for the Christmas season. Vocal soloists were Mrs. Phil Flake, soprano; J. Pierre Pineda, tenor, and Volles J. Gallaher, baritone. Included on the program were: Prelude on Two Old French Noels, "The Betrothal of Joseph and Mary" and "Listen, Good People, unto Me," Balbastre, arranged by Dickinson; "Gloria Patri," Palestrina; "Ave Maria," Arkadelt; "O Magnum Mysterium," da Vittoria; "Adeste Fideles," Novello; Berceuse, Pereda; "O Gladsome Light," Kastalsky; "Credo," from Mass in A, Franck. After the concert a reception was held for choir and Guild members at the home of Mr. and Mrs. Collier.

Among activities planned for the coming months are: Jan. 27, concert by Geraint Jones at First Methodist Church; Feb. 13, business meeting and program at the Central Christian Church (choir under direction of Alvin K. Beard; organists,

Mrs. John Hamilton, Miss Ebba Nilsson and Miss Ann Lettermann); March 14, concert by Robert Ellis at First Methodist Church; April 17, annual Guild service at St. Paul's Union Church, LaMarque (Pan-American Quartet; organists, Mrs. George Mahan, Mrs. John Radspinner and Miss Lella Biggs); May 8, business meeting and program at Temple B'Nai Israel (organists, Dr. E. B. Ritchie, Miss Evanthal Constantine and Victor Neal); May 22, annual picnic.

ANN LETTERMANN, Registrar.

## Annual Service in Houston.

The annual Guild service for the Houston Chapter was held Dec. 6 in the First Evangelical Lutheran Church. The Rev. D. Baltzer, pastor of the church, and the Rev. W. H. Foster, Jr., assistant pastor of the First Presbyterian Church, conducted the services. The choir of the church, under the direction of Lillian Cooper, sang anthems by Handel, Morgan and Evans. Mrs. Virginia Jean, organist and carillonneur of the First Church, gave a recital on the carillon bells beginning at 7:30. Mrs. Jean has studied with Dr. Alexander McCurdy of Curtis Institute in Philadelphia and Professor Arthur Bigelow, bellmaster at Princeton University. Her program on the English bells included five familiar Christmas carols, while her program on the Flemish bells featured compositions by Bach, Handel and Dvorak.

Hostesses for the meeting of the Houston Chapter Oct. 11 were the women of the First Presbyterian Church. The evening began with a turkey dinner. A note of hilarity was added as a member of the Guild, disguised as a visiting country cousin of Alex Kevan, crashed the dinner and provided many laughs. At 8 o'clock the members and guests moved into the main auditorium of the church, where Charles W. Fabor, organist and choir director of the First Presbyterian Church, gave a recital. Besides the organ numbers there was a group of selections by the choir.

David Craighead, the young organ virtuoso from Los Angeles, gave a recital for the Houston Guild at Christ Church Cathedral on the afternoon of Nov. 27. Those who failed to attend this missed an inspiring concert. MERLE S. HILLS.

## Marchal Guest in Battle Creek.

The Southwestern Michigan Chapter presented André Marchal Dec. 6. This recital was the first one to be sponsored by the chapter since its founding a year ago. The day began in the morning with a three-hour master class at the First Congregational Church in Battle Creek. After luncheon at the Williams House M. Marchal gave several private lessons. The evening started with a dinner-business meeting, presided over by Clark B. Angel, sub-dean. M. Marchal and his daughter Jacqueline were guests of honor.

The highlight of the day was the recital by M. Marchal. The theme for the extended improvisation was the tune "Pi-cardy," selected by James P. Autenrieth, organist and minister of music of the First Congregational Church, Battle Creek. After the recital the Marchals were guests at an informal reception with Mr. Angel as host.

MARIBELLE HALVERSON, Registrar.

## Report of the Lansing Chapter.

The Lansing, Mich., Chapter has been active since its first meeting in September. Sept. 27 it was host to the Eastern Michigan Chapter, which came from Detroit. On Oct. 25 the chapter brought Fernando Germani for a recital at the People's Church, East Lansing. The event drew a large, enthusiastic audience. After the recital a reception was held in the church parlors. Nov. 29 the Guild sponsored the recital given yearly under the DeLamar Foundation of the Central Methodist Church, played this year by Virgil Fox. It was the third appearance of this artist for the foundation. The recital was followed by a reception in the church house sponsored by the Guild.

The fall activities closed with a business and social meeting Dec. 5 at the Church of the Resurrection. Reports were made and an outline of the interesting meetings planned for the early months of 1950 was offered.

Officers this year are: Mrs. Marguerite House Gordon, dean; Miss Ursula Klein, sub-dean; Miss Elsa Haitema, secretary-treasurer; Miss Mildred L. Koonsman, registrar. MILDRED L. KOONSMAN.

**GEORGE GANSZ**  
A.A.G.O.  
Zion Lutheran Church  
of Olney  
Philadelphia, Pa.

**ROGER A. HAUENSTEIN**  
M.A.  
First Congregational Church  
Port Huron, Michigan

## News of the A.G.O.—Continued

**Examine Wurlitzer in Los Angeles.**

Following a plan adopted last year to acquaint members of the Los Angeles Chapter with the latest developments in electronic organs, the December meeting was held at the studios of the Birkel-Richardson Music Company in Los Angeles, southern California distributors of the Wurlitzer. Through the courtesy of Allen Fredhold and A. E. Reilly of Birkel-Richardson a buffet supper was served. John Lee, F.R.C.O., recently appointed organist of St. Vincent's Church, played a short program planned to demonstrate the possibilities of the Wurlitzer as a church instrument. After the recital the console was literally taken apart and the mechanical and electrical features of the instrument were explained by the installation engineer. A question and answer period followed this. About 100 members and guests attended the meeting, which was carried out in much the same manner as was a similar meeting at the Baldwin studios last year.

**Dickinson Plays in Plainfield.**

The Metropolitan New Jersey Chapter had the honor of presenting Dr. Clarence Dickinson in a recital at the Crescent Avenue Presbyterian Church, Plainfield, N. J., Nov. 28. The crowded church enjoyed a magnificent performance of the program which Dr. Dickinson had given previously in New York—an organ recital in the form of a service, assisted by brass sextet and timpani. Dr. Dickinson opened the program with "The Turmoil of the Outside World" ("Perpetuum Mobile") for pedal organ and timpani, by Wilhelm Middelschulte. The main part of the program was devoted to the outline of the customary worship service, with each musical offering having its counterpart in the liturgical order of service.

Assisting Dr. Dickinson were Clarence J. Andrews, William Ostrander and Edward Wojnarowski, trumpets; Randall Bellerieu, William Bork and Raymond Hartman, trombones, and Raymond Perry, timpani. DORIS BELCHER, Registrar.

**Northern New Jersey Chapter.**

The Northern New Jersey Chapter held its monthly meeting Nov. 29 at the Church of the Messiah, Paterson. Dean Ralph Grover, A.A.G.O., organist and director of the host church, led the group in a discussion of Christmas organ music.

An election was held to fill two posts left vacant by resignations. James B. Healy, Jr., organist and director at the Third Presbyterian Church of Paterson, was made sub-dean and Mrs. Jane H. Dreeland, organist of the Union Methodist Church of Totowa Borough, corresponding secretary.

JAMES B. HEALY, Jr., Publicity Chairman.

**Monmouth Holds Vesper Service.**

The Monmouth, N. J., Chapter held its monthly meeting Nov. 14 at the Presbyterian Church, Point Pleasant, with Miss Mary B. Foster, organist, as hostess with her sister, Miss Ruth Foster. A discussion of the October test pieces was led by Arthur J. Reines of Atonement Lutheran Church, Asbury Park. Members brought their own copies of the selections for the purpose of comparing interpretations. A presentation of the creative approach to study by rhythm patterns was made by Mrs. Everett H. Antonides, the dean.

On Dec. 11 the chapter held its annual vesper service and induction of new members at the Evangelical Lutheran Church of the Atonement, Asbury Park. James Robinson Scull played the prelude, which included: Prelude and Fugue in B flat major, Bach; Chorale Prelude on "Pierced," Noble (these two are the October test pieces); "Le Banquet Celeste," Messiaen; Sortie, from "Messe Basse," Vierne. Alfredo Luizzi of Belmar sang a recitative and air from "The Messiah." Later in the afternoon he sang "O God, Have Mercy," from "St. Paul," Mendelssohn.

The Rev. Herbert W. Hagenau spoke briefly, after which Mrs. Everett H. Antonides inducted these new members into the chapter: Mrs. Virginia Andrews, Miss Lee Birdsall, George Dare, Harold Weber, Franklin Sniffen and Clinton Heyer.

LILYAN B. CONNELLY, Secretary.

**Youth Christmas Program in Trenton.**

The Central New Jersey Chapter is placing increased emphasis on the encouragement of youthful organists and singers. The program of Christmas music Dec. 5 at the First Methodist Church, Trenton, was presented by young student organists and junior choirs, assisted by Lynn Hartman, violinist, who won the first chair in the New Jersey All-State High School Orchestra in November. Taylor Buckley, well-known baritone, contributed two solos. Those who took part were Thomas Fisher, the junior and young people's choir of the Prospect Street Presbyterian Church,

Dorothy H. Lyall director; the boy choir of Trinity Cathedral, Albert Ludecke director; David Harper, St. Bartholomew's Lutheran junior choir, Alma Edwards director; the combined junior choirs, directed by Mrs. Lyall, and Barbara Hebbard Perry.

RAMONA C. ANDREWS, Registrar.

**Long Beach, Cal., Dinner.**

The Long Beach, Cal., Chapter enjoyed its annual Christmas dinner party Dec. 13 in the First Presbyterian Church parlors. The social committee, with Izora Brandt as chairman, planned an entertaining evening with musical contests, carol singing and a gift exchange. Mrs. Howard Moore, accompanied by Mr. Moore, sang "O Thou That Tellest Good Tidings," Handel, and "If Thou Wert Near," Bach. Dean Cox presented "movies."

The chapter is making plans to sponsor Alexander Schreiner of the Salt Lake City Tabernacle in a recital at the First Methodist Church Jan. 9.

**South Carolina Junior Choirs Sing.**

On the afternoon of Sunday, Dec. 11, in the First Presbyterian Church, Columbia, the South Carolina Chapter presented a junior choir festival, conducted by Robert Van Doren, organist and choirmaster of Trinity Episcopal Church, with Fred H. Parker, organist and choirmaster of the First Presbyterian Church, at the organ. The 200-voice chorus was composed of choirs from a group of churches. The prelude, "Chartres," by Richard Purvis, was played by Annette Bodie of Columbia College, Guild contest winner. The postlude was played by Mrs. Jervey D. Royall of the university, also a Guild contest winner. It was "From Heaven High to Earth I Come," Pachelbel.

MRS. E. ARTHUR TARRER, Publicity Chairman.

**San Diego Chapter.**

The First Presbyterian Church of San Diego, Cal., was filled Nov. 22 when Fernando Germani played before an appreciative audience. A reception for him and the local Guild was held in the church parlors after the concert.

Jan. 23 Richard Purvis will play at the First Methodist Church.

Dr. Andrews was host to the chapter in the parlors of the Park Boulevard Church when the meeting was in the form of a Christmas party. Gifts were collected to be given to the children of the county hospital.

EDITH GOTTFRIED, Publicity Chairman.

**See Baldwin Demonstration.**

The Chico, Cal., Chapter met at the First Church of Christ, Scientist, Nov. 18 for a demonstration of the Baldwin electronic organ. Mrs. Marjory Roberts and Joann Meier gave the demonstration. The group then went to the home of Mr. and Mrs. Roy Jefferies, where plans for a radio program were made. Mrs. Roberts and Mrs. Jefferies served refreshments at the close of the meeting.

JOANN MEIER, Publicity Chairman.

**ELLSASSER STARTS ON TOUR ACROSS THE CONTINENT**

Richard Ellsasser leaves Los Angeles the first week in January on his annual transcontinental tour. He will appear in sixteen states during a five and a half week period with recitals in: Scottsbluff, Neb., Jan. 4; Omaha, Neb., Jan. 5; Lincoln, Neb., Jan. 6; Sioux City, Iowa, Jan. 7; Brookings, S. D., Jan. 8; Le Mars, Iowa, Jan. 9; Beloit, Wis., Jan. 11; Detroit, Mich., Jan. 13; Hamilton, Ont., Jan. 16; Windsor, Ont., Jan. 17; Toronto, Ont., Jan. 18 and 19; Syracuse, N. Y., Jan. 22; Brockton, Mass., Jan. 24; Troy, N. Y., Jan. 25; Poughkeepsie, N. Y., Jan. 26; Goshen, N. Y., Jan. 27; Washington, D. C., Jan. 29; Hagerstown, Md., Jan. 30; Norfolk, Va., Jan. 31; Lakeland, Fla., Feb. 1; Tuskegee, Ala., Feb. 5; Galveston, Tex., Feb. 7; Alexandria, La., Feb. 12.

Mr. Ellsasser will return in Mid-February to prepare music for the Lenten season and Easter at the Wilshire Methodist Church, Los Angeles, where he is minister of music.

**REDESIGNED THREE-MANUAL OPENED IN GARY CHURCH**

The three-manual organ originally built by the Skinner Organ Company for the home of William E. Zeuch in Chicago and later moved to the home of Theodore W. Robinson in Lake Forest, has been reconstructed and installed in the New First Presbyterian Church of Gary, Ind., to which Mr. Robinson presented it. It was redesigned by William H. Barnes to make it suitable as a church organ, and the work was carried out by A. R. Temple and Associates of Chicago. A dedicatory recital was played by Dr. Barnes Sunday evening, Dec. 4.



The above emblem identifies the "GYROPHONIC PROJECTOR."\* It has been originated by The Allen Organ Company to designate a device which we have developed. The "GYROPHONIC PROJECTOR" offers the most spectacular tonal advance since the inception of the electronic organ.

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## THE DIAPASON

ESTABLISHED IN 1909.  
(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists and Church Music.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

Editorial and Business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago 4, Ill. Telephone: HARRISON 7-3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Back numbers more than two years old, 25 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month. For routine news, recital programs, etc., the closing date is the 15th.

CHICAGO, JANUARY 1, 1950

Subscribers are urged to notify the office of THE DIAPASON promptly of any change of address. In this way they will make sure not to miss any issue. Papers missed because of neglect to comply with this request cannot be replaced without charge.

## Looking Forward to 1950

Now that the Christmas music and all the work connected with it are a thing of the past the organist may catch his breath before the Easter preparations must begin and adjust himself to a new year and its problems and activities. If it is not too late in the closing days of 1949 THE DIAPASON wishes all of its readers a merry Christmas in advance of wishes for a happy new year.

As we enter 1950 we find the experts expressing optimism over the outlook for business, and consequently over the prospects for the professions and arts. Except for the continuing cold war and the forces of evil in many parts of the world which are trying their best to crush liberty, religion and everything else that Americans consider worth while, and with it the basis for the existence of such things as church music, it would be a happy world. In other words, the lines in the old missionary hymn apply—"where every prospect pleases and only man is vile"—a condition unfortunately not restricted to heathen lands.

A very encouraging development of 1949 was the restoration of normal conditions in the organ industry. After the war years, compelling a cessation of organ building, followed by the long period in which it was impossible for the builders to meet the demand for new organs and a discouraging delay in the completion of contracts, the industry has caught up with its orders and the last year has witnessed the completion of a number of outstanding instruments. Among the additions of 1949 to the great organs of America may be mentioned at random those for the Salt Lake City Mormon Tabernacle, the St. Louis Roman Catholic Cathedral, the Boston Symphony Hall, the Central Presbyterian Church of New York City and Pilgrim Congregational Church in St. Louis. One should by no means overlook the large number of small organs in which the builders are now specializing, for they mean good music for hundreds of churches which have not enjoyed this privilege in the past.

More and more churches are recognizing the importance and value of their music, as shown in the increase in the number of full-time organists and choir-masters and in the fact that the position

of church musician is being raised to a dignity on a par with the clergy, rather than at a level on which the organist is ranked as somewhere above the sexton in status and often below him in salary.

While news of wars and politics fills the air the cultivation of church music and the creation of organs goes on quietly and unobtrusively, but none the less steadily and hopefully. We look forward to an increasing tempo in this progress in 1950.

And so we wish all the readers of THE DIAPASON a happy, prosperous and successful new twelve months and beyond that.

## An Understanding Writer

It used to be said that half the world does not know how the other half lives. It might just as truthfully be put down that no member of any trade, profession or industry knows just how those engaged in the hundreds of other trades, professions and industries really live, or what are their problems, their rewards, their joys and tribulations. When, therefore, one finds a newspaper editorial writer who can plead your cause as one from the outside, and do it with such understanding and sympathy as did the editor of the feature "Topics of the Times" on the editorial page of the New York Times, it is a pleasure to reprint it, as we do, on this page—not because there is any news to our readers in what this writer has stated, but because we naturally admire a favorable photograph of ourselves arrayed in our best robes.

When the Times man says that "some church members are not as aware as they might be of the joys that are to be found in church music, nor are they as well acquainted as they should be with the tireless labors of organist and choirmaster," he speaks as one who either has been in that position or has been close to one who has been. At any rate, this editorial comment, which reaches many thousands of readers of one of the world's greatest newspapers—if not the greatest—should lead previously neglectful church members to begin to give some thought to the man or woman whose talent, training and devotion are the backbone of the church's music. We would like to see the Times comment reprinted on every church bulletin on some Sunday.

Not all churches happily need such a reminder. The fact that Dr. and Mrs. Dickinson are appreciated, and have been for two-score years, at their church, which fact inspired the editorial comment, is evidence of that encouraging fact.

## Walter Flandorf

When any group contains one who, while serious in his work and his words, radiates cheer and creates a happy camaraderie among his fellows, he will be sorely missed after his departure. Such a man was Walter Flandorf, whose passing at the early age of 56 has caused a deeply-felt loss in the Chicago organ fraternity.

Mr. Flandorf was a man of great versatility. He was equally at home in conducting the music of a church service, in a recital on a new organ, in leading a great chorus such as that in Zion, Ill., or in arousing the enthusiasm of a holiday crowd by his playing at an exposition. As dean of the Illinois Chapter, A.G.O., he served with efficiency and distinction. He had the gift of a temperament which never created controversy, though his opinions were definite and unswerving.

He was stricken suddenly in the midst of a rehearsal of his choir at the People's Church, as no doubt he would have preferred, and in his moments of unconsciousness was directing his chorus from his deathbed. The large attendance at the funeral service and the tributes paid to him gave testimony of a life that had been sincerely devoted to his art and to an unselfish interest in those among whom he lived.

TO MARK THE 125th anniversary of St. Paul's Cathedral in Detroit the adult choir, directed by Ellis Varley, organist and choirmaster, gave an Advent musical program Sunday afternoon, Nov. 27, with Richard I. Purvis' Mass of St. Nicholas as the principal feature.

## Reminds Churches of Effort Required to Give Them Music

[The following is quoted from "Topics of the Times," on the editorial page of the New York Times of Dec. 5.]

A host of organists and choirmasters must have read with pleasure that news item the other day describing the tribute paid to Dr. Clarence Dickinson and his wife by the Rev. Dr. Paul Austin Wolfe, minister of the Brick Presbyterian Church at Park Avenue and Ninety-first Street. Dr. Dickinson has been organist and choirmaster at the church for forty years and in collaboration with his wife—an author in her own right: "A Study of Henry D. Thoreau," "A Treasury of Worship"—has written a number of works on the history and art of music-making. The Dickinsons, said Dr. Wolfe, have taught the congregation "something about the joy of religion." Of course, the members of the congregation—if the Brick Presbyterian Church is anything like other churches—are not always conscious, as they rise with hymnals in hand or sit listening as the choir fills the nave with song, that they are being taught. But being taught they are, all the same.

It must be said, albeit sadly, that some church members are not as aware as they might be of the joys that are to be found in church music, nor are they as well acquainted as they should be with the tireless labors of organist and choirmaster that make possible the pleasant sounds which rise heavenward on Sunday mornings. In many churches the organ console is tucked away in a recess built into the side of the chancel; the organist is in view of his choir, the top of his bobbing head may be glimpsed from time to time by a few persons in the congregation, but to most worshippers he and his busy hands and feet are invisible. It is not surprising, then, that not a few churchgoers look upon the creation of organ music and the singing of anthems as activities that occur spontaneously and easily.

Organists and choirmasters ought to be called upon—as was Dr. Dickinson—to take well-earned bows from time to time in order that congregations may be reminded that Sunday morning's music does not burst into being at the push of a button. Some day push-button church music may fasten itself upon us, but fortunately, that day is not yet.

There is a little story that illustrates how lightly regarded on occasion are the minister of music's duties. The father of a bride-to-be engaged a church for her wedding and when some time passed with no mention having been made of music for the ceremony, someone ventured to inquire whether the services of the church organist had been arranged for.

"Oh," said the father of the bride, "I thought he came with the church!"

That sort of thing happens more often than organists and choirmasters care to admit.

The program chairman for a church supper, groping for something to occupy five or ten dangling minutes, decides that it would be nice to have a little music and the organist-choirmaster is asked if he will round up a sextet or an octet. The supper will be a week from yesterday, he is told, so there will be plenty of time to prepare something—something simple, nothing elaborate. A short cantata, perhaps? The young organist will smile feebly and he will promise the appearance of a sextet or an octet. The balding minister of music will not smile, especially if he is in the midst of Christmas music rehearsals, but with the resigned calm that comes from long experience in such matters he will bow to the inevitable and he will have someone (well rehearsed) at the supper, even if only a lone baritone. Organists and choirmasters are among the earth's most agreeable people.

An organist and choir director is a man who never has enough of anything (except, perhaps, criticism—chiefly from a few members of the congregation, who do not, they say, know anything about music but who know what they like). He wishes to add several effective motets to his library, but his budget already is strained. Rehearsals are neither as long nor as frequent as they ought to be. He never finds as many men in his tenor section as he needs. If there are fifty

## Looking Back into the Past

Forty years ago the following news was recorded in the issue of Jan. 1, 1910—

Hook & Hastings, organ builders of Kendal Green, Mass., issued a new "green book" in which they made known that they had built more than 2,200 organs since their company was established in 1827.

Ferdinand Dunkley, then in Vancouver, B. C., contributed an extended article arguing that the "unit" organ was destined to be the organ of the future.

Twenty-five years ago the following news was recorded in the issue of Jan. 1, 1925—

Edward Eigenschenk won the organ contest sponsored by the Society of American Musicians for an appearance as soloist with the Chicago Symphony Orchestra.

Marco Enrico Bossi, the Italian organist and composer, arrived in New York for a recital tour.

The organ built by the Skinner Company for North Side Carnegie Hall in Pittsburgh was completed and the initial program on it was played by Dr. Caspar P. Koch, city organist.

Ten years ago the following events were recorded in the issue of Jan. 1, 1940—

Mark Andrews, noted American composer and organist, died at his home in Montclair, N. J., Dec. 10.

The year 1939 was the best organ year since the business depression set in; and 1940 held forth strong promise of being the busiest twelve months for the sale and construction of new organs in more than a decade. This was the consensus of opinion of the industry as disclosed in a survey made by THE DIAPASON.

voices in his choir, forty-five will appear at midweek rehearsal and on Sunday morning when he summons courage to count his singers as they file into the chancel, there will be perhaps thirty-five. If the day is rainy there may be twenty-five. If it is snowing he will grit his teeth and play very softly so that the voices will be heard beyond the eighth pew.

But Dr. Dickinson—who in his time no doubt has seen more than one boy soprano grow up into a basso profundo—knows that the tribulations of ministers of music, taxing their musicianship, patience, ingenuity and powers of diplomacy, are small things beside the joy there is in praising the Lord with harp and in teaching men to sing unto Him a new song that they may rise in spirit above the day's tedious commonplaces.

## TO PRESENT BACH'S WORKS UNDER OBERLE'S DIRECTION

In commemoration of the 200th anniversary of the death of Johann Sebastian Bach the choir of Emmanuel Church, Boston, will present completely parts 4, 5 and 6 (New Year's Day, the Feast of the Circumcision, the Sunday after New Year's and the Feast of the Epiphany) on Sunday evening, Jan. 8, at 8 o'clock, under the direction of Grover J. Oberle. The accompaniment will be by a chamber orchestra with harpsichord and organ. The soloists will be Marguerite Wilauer, soprano; Minnie Mae Emmerich, alto; George Maran, tenor; Paul Tibbetts, baritone, with Jean Stillman and Robert Brink, violins; Jean Northrup and John O'Meara, oboes; Rudolphe Nashan, trumpet; Daniel Pinkham, harpsichord, and Dana Brown, organ.

This is the first of several Bach works to be performed at Emmanuel Church. The second will be a presentation of the "St. Matthew Passion" with the choir of the First Church in Boston, William E. Zeuch director, as the second chorus.

## USE BEQUEST TO ENLARGE CORNELL COLLEGE ORGAN

Nine ranks, a total of 550 pipes, will be added to the Kimball organ of King Memorial Chapel on the campus of Cornell College, Mount Vernon, Iowa, as the result of a gift of \$4,000 from the estate of Nellie R. Sherwood, a Cedar Rapids school principal. Announcement of the gift is made by President Russell D. Cole of Cornell and Eugene Devereaux, teacher of organ and chapel organist.

"The gift will bring the Cornell organ into line with tonal principles of the organs of the time of J. S. Bach," Mr. Devereaux explained.

## Letter from Henry Willis

London, Nov. 15, 1949.—Editor, THE DIAPASON. Dear sir:

In your issue for October, 1949, you publish a letter from my old friend and distinguished organist, Mr. Quentin Maclean, in which he makes reference to the trompette militaire that I presented to St. Paul's Cathedral (London) at the time of the rebuild in 1930. Mr. Maclean has been misinformed and he would wish me to state the facts.

I did not invite an orchestral trumpeter to play passages alternating with the stop. *The Rotunda*, volume 1, No. 3, of September, 1930, contained an article by me about the reconstruction of the St. Paul's organ and I quote the relevant extracts verbatim:

"I had offered to present a further stop, and this offer was approved by Dr. Marchant and approved by the authorities. I refer, of course, to the new trompette militaire placed with the dome section upon the highest pressure of wind available—that is to say thirty inches. The type of tone aimed at and I think approximated is that of the French cavalry trumpet. The tubes are of spun brass and the correct trumpet shape, complete with bell, is present—the tubes become harmonic at treble C (C. 2). The eschallots are of the regular Willis small-scale trumpet class, with very long openings. The stop is not, as I think will be evident, intended for use in the general ensemble, but solely for solo purposes, fanfare effects and so forth."

Then, describing the reopening service on June 25, 1930:

Scale	Mouth					
CCC 11"	2/7	1.	Double Open Diapason.....	16 ft.	61 pipes	6-in. wind
CC 6 3/4"	2/7	2.	Open Diapason No. 1.....	8 ft.	61 pipes	6-in. wind
CC 5 1/2"	1/4	3.	Open Diapason No. 2.....	8 ft.	61 pipes	6-in. wind
C 3 3/4"	2/7	4.	Octave Diapason.....	4 ft.	61 pipes	6-in. wind
C 2 3/4"	2/7	5.	Principal.....	4 ft.	61 pipes	6-in. wind
C's 2 1/4" & 2"	2/7	6.	Quartane, 12, 15.....	2 rks. 122 pipes	6-in. wind	
C 15th 1 1/6 4 1/2"		7.	Mixture, 15, 19, 22, 26, 29....	5 rks. 305 pipes	6-in. wind	
Special		8.	Cymbale, 24, 26, 29.....	3 rks. 183 pipes	6-in. wind	

"As the procession advanced from the great west door, the opening notes of the 'Old 100th' were given by Mr. Hopkins, assistant organist (who presided at the organ during the service) on the trompette militaire with thrilling effect. I was sitting on the organ gallery on the north side with Dr. Alcock, Mr. Stanley Roper and others. Dr. Alcock admitted that he had thought it was a trumpeter who gave the opening notes referred to. This gave me peculiar pleasure, for it showed that my efforts had not been unsuccessful and that the presence of the trompette was justified."

So that is that. As I am writing, your readers may care to have information about the improvements and additions to the St. Paul's organ that I have made following its restoration in 1945-46 after the severe damage sustained as the result of enemy action during the 1939-45 war. These I append. [See below.] The dome diapason chorus was brought into use in September last and fully justifies its presence.

Much as I dislike entering into a controversial correspondence, as Mr. Ernest Skinner's memory would appear to be at fault it should be restated that when he was in England in, I think, 1898, he was given the freest possible access to the St. George's Hall (Liverpool) organ. He also visited London and was taken over the great Willis at the Royal Albert Hall, where he could not have failed to notice the 8-ft. French horn (1870) on the solo organ—the earliest example of its kind—and of considerable interest. The stop was, in fact, a big-scaled corneopane, capped as an oboe and with large-scale eschallots. But to suggest that this stop, or any other, was an invention is beside the point. Organ stops are not invented—they are developed. Even the extreme tonalities produced by the skilled (ex-Willis) voicers of Hope-Jones under his direction were only bizarre developments of known types.

Audsley quotes the Royal Albert Hall example in "The Art of Organ Building"—solo French horn, 8 ft., enclosed. Verb. Sap.

The English horn, or cor anglais, as it is termed over here, was but a development of an early German type of reed stop and, in close approximation to its existing and normal form with double bells, has been used in England, France and Germany for over a hundred years with both free or striking reeds. A few early examples are as follows:

Notre Dame De Lorrette—Cavaillé-Coll, 1836.  
St. Denis—Cavaillé-Coll, 1841.  
Crystal Palace—Gray & Davison, 1857.  
Leeds Town Hall—Gray & Davison, 1859.  
Royal Albert Hall—Willis, 1870.  
St. Paul's Cathedral—Willis, 1872.  
Salisbury Cathedral—Willis, 1876.

Etc., etc.

In the United States—Chicago Auditorium (Roosevelt); St. Bartholomew's (New York), Hutchings, etc., etc.

It is now twenty-five years since I first visited the United States (1924) at the invitation of the late Arthur Hudson Marks—president of the Skinner Organ Company—as a consultant on tonal matters. The company was at that time "in search of ensemble" and during my short visits of 1924, 1925 and 1926 I did what I could to guide the company and tried to overcome the "romantic" tendency then so obvious. In those years there was the freest possible exchange of information between my firm and the Skinner Organ Company, to the advantage, I think, of all concerned. I well remember reintroducing, among others, the *rohr flöte* to their notice—this charming type of stop had been "forgotten"; suggesting the re-use of balanced flute mutations and drawing up model specifications embodying diapason and reed choruses on Willis lines; also providing a flute triangulaire, which, I think, was installed at the First Church in Boston and was later reproduced by the Skinner Company and other firms.

## Changes at St. Paul's Cathedral.

Henry Willis has submitted the following list of improvements and additions made this year in the organ at St. Paul's Cathedral, London:

## CHOIR ORGAN.

1. Larigot, 1 1/2 ft., 61 pipes, 3 1/2-inch wind pressure.
2. Cymbale (31, 32, 35), 3 rks., 183 pipes, 3 1/2-inch wind pressure.
3. Trumpet, 8 ft., 61 pipes, 4 1/2-inch wind pressure.

## DOME DIAPASON CHORUS.

(Installed in southeast quarter gallery. Played from the fifth-tuba-manual.)

## Total 915 pipes

All pipes are of spotted metal excepting the bases of the double open diapason, 16 ft., and the open diapason No. 1, 8 ft., which are of stout hard-rolled zinc with metal mouths and tips.

Independent electric blowers with separate push-button starter at the console.

The improvements in the choir organ constitute the completion of this unclosed division. The larigot, 1 1/2 ft., provides the logical provision to the previously inserted mutations, 12 and 17. The cymbale is on old German lines and breaks at every octave:

CC-B	31, 33, 38,	(E. G. E.)
Ten.	C-B	24, 36, 31,
Mid.	C-B	17, 19, 21,
Treb.	C-B	10, 12, 17,
High	C-top C	3, 5, 10,
		(E. G. E.)

## DOME DIAPASON CHORUS.

Prepared for at the new console in 1925, the purpose of this section is to provide a full-toned diapason chorus of great brilliance for the accompaniment of congregational singing. The completeness of the harmonic development is given: (16 ft.) 1, 1, 8, 8, 18, 15, 15, 19, 22, 26, 29, 29. The double of the unison ranks 1, 8 and 15 will be noted. To this is added the cymbale which, by virtue of breaking at every octave, produces strong resultant tones, binding the upper work to the foundation.

The open diapason No. 2, 8 ft., and principal, 4 ft., are fitted with Willis compensator-amplifiers to reinforce harmonic development. It will be noted that no tierce sounding rank is found in the chorus itself—only in the cymbale, where the strong resultant effect of a tierce rank is provided.

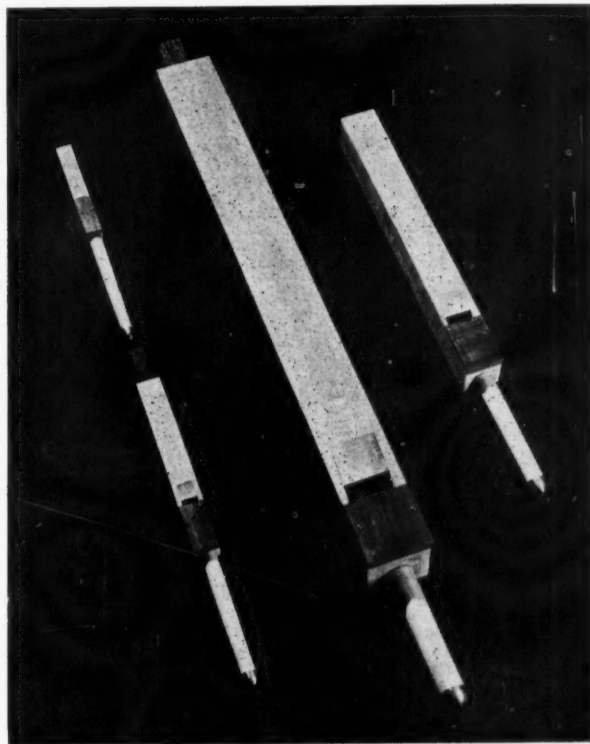
## Facts on Old Boston Organ.

Brooks School, North Andover, Mass., Dec. 10, 1949.—Editor of THE DIAPASON:

Mr. Miller is correct in his conjectures about the Boston Music Hall organ. When Major Higginson founded the Boston Symphony Orchestra in 1881 he acquired a controlling interest in the stock of the B.M.H. Association in order to assure a home for the orchestra. He was thus in a position, when the growing orchestra needed more stage space, to have the organ removed. This was done in the summer of 1884, despite the vigorous protest of Dr. Upham; and the instrument was purchased for \$5,000 by W. B. Grover, who evidently intended to give it to the New England Conservatory. However, when Grover died it still lay in storage and was sold at auction to settle his estate in 1897. The purchaser was Edward F. Seales of Methuen, who presently rebuilt the instrument and erected the famous Serlo Hall to house it.

The trustees of the Methuen Hall will publish in the spring of 1950 an illustrated pamphlet outlining the history of this now ninety-year-old instrument.

EDWARD W. FLINT



## BEAUTY IN WOOD PIPES

Dr. Audsley, in his chapter\* on various woods suitable for pipe construction, has the following to say in connection with the use of beautifully-figured hard woods:

"It is quite useless to recommend such woods to the ordinary organbuilder, for he cares very little about the appearance of his wood pipes so long as they pass muster in the matter of tone."

Schantz wood pipes above 4-foot pitch in the manuals are made of the hard woods wild cherry, hard maple and sycamore in consideration of tonal advantages to be gained by their use rather than soft woods. Maximum enhancement of the natural beauty of these three hard woods is accomplished by the process known as quartersawing.

Typical Schantz wood pipes of quartersawn sycamore are pictured herewith.

\*The Art of Organ Building, volume 2, page 430.

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MEMBER ASSOCIATED ORGANBUILDERS OF AMERICA

## Survey of New Music Published in the Year 1949

By HAROLD W. THOMPSON, Mus.D.

As usual, there is a long list for Christmas—carols and a few anthems—some of which did not arrive until December:

Adam-Heller—"O Holy Night." Mixed and juniors. (Hall.)  
Adeste-Krones—"O Come." Unison plus descant. (Kjos.)  
Ball—"Alleluia, Noël." Bar. (G. Schirmer.)

Bampton—"Song of Bethlehem." Uses juniors and narrator or speech choir. Six carols and hymns. (Hall & McCreary.)  
Barnes—"The Stars Are Shining Bright." (G. Schirmer.)

Billings-Daniel—"A Virgin Unspotted." Unaccompanied. (Birchard.)  
Bingham—"The Christmas Man." S. Unaccompanied. (J. Fischer.)  
Bohemian-Savage—"Let Our Gladness." (Flammer.)

Caldwell—"Carol of the Little King." Bar. and descant. (Gray.)  
Castellnuovo-Tedesco—"Carol for Candlemas Day." (Birchard.)  
Chenoweth—"Noël, Noël." S divided. (G. Schirmer.)

Clokey—"King of Kings." Also general use. (Birchard.)  
Danish-Luvas—"The Bells of Christmas." Unaccompanied. Divisions. (Kjos.)  
Davis—"Jesus, Sleeping in the Manger." For SAB. (Summy.)

Delavenna—"Let Us Sing Noël." ST. Latin and English words. (E. C. Schirmer.)  
English-Helfenbein—"God Rest You Merry." Unison. (Galaxy.)  
English-Heller—"The Twelve Days of Christmas." Concert. (Hall.)

French-Dickinson—"Angels o'er the Fields." Echo choir and SA *ad lib.* (Gray.)  
French-Savage—"Shepherds, Shake Off." For SAB. (Flammer.)  
French-Scott—"Angels from the Realms of Glory." Unaccompanied. (C. Fischer.)

French-Ward—"Willie, with Your Drum." For SAB. (Flammer.)  
Friedell—"Song of Mary." (Gray.)  
Gaelic-Krone—"Glory to God." Unaccompanied, divisions. (Kjos.)

Geer—"O Come, Little Children." Mixed plus juniors or S. (Hall.)  
Jackson—"Christmas Prayer for Peace." S. (Belwin.)  
Jungst-Tkach—"While Shepherds Watched." Unaccompanied. (Kjos.)

Kendel—"Christmas in the Mountains." (Kjos.)  
Kentucky-Niles—"The Seven Virgins." SSATB. SA solos. (G. Schirmer.)  
Mallin—"Like Silver Lamps." Unaccompanied. (Birchard.)

Medieval-Lubin—"The Carnal and the Crane." (G. Schirmer.)  
Mueller—"Glory to God." Three choirs *ad lib.* (C. Fischer.)  
Nagle—"Behold, a Simple, Tender Babe." S. (Ditson.)

Niles-Horton—"Our Lovely Lady Singing." Unaccompanied. S, T or boy. (C. Fischer.)  
Norden—"Behold, a Star." Unaccompanied, eight parts. (Schmidt.)  
Ohlson—"Christ Is Born." Unaccompanied. (J. Fischer.)

Praetorius-Deis—"Lo, How a Rose." For SABar. (G. Schirmer.)  
Prosser—"Torches." (Scholin.)  
Read—"Trysté Noël." A. Six parts. (Gray.)

Reimann-Dickinson—"Joseph, Tender Joseph." S. New edition. (Gray.)  
Rowley—"The Holy Birth." (Novello.)  
Russian-Black—"Jesu, Jesu, Gently Sleeping." S or children. (Gray.)

Sammond—"Christmas Bells." Unaccompanied. (Flammer.)  
Shaw, Ruby—"Jubilo for Christmas." Unaccompanied. (Birchard.)  
Slater—"Babe of Bethlehem." (Concordia.)

Slovak-Kountz—"Carol of the Sheep Bells." Unaccompanied, eight parts. Also "Hasten Swiftly." T *ad lib.* (Galaxy.)  
Spilman-Bingham—"Away in a Manger." Youth choir *ad lib.* (Gray.)

Strickland—"Day of Days." Also "Joyful News We Bring." (Hall.)  
Traditional-Sowerby—"Good King Wenceslaus." ST. (Gray.)  
Twelfth Century-Dickinson—"The Friendly Beasts." Youth choir, SA, unison, or SAB—all *ad lib.* (Gray.)

Walton—"At the Cradle." (Fox.)  
Westra—"A Babe Is Born." Unaccompanied. S or children. (Gray.)  
White Spiritual-Thomson—"The Morning Star." (Gray.)

Whitehead—"Three Christmas Carols, Fourth Set." (Ditson.)  
Williams—"Now, Bright and Still." Two editions; one adds junior choir. (Flammer.)  
Wright—"Cradle Carol." Unaccompanied. (Gray.)

### Music for Easter

I suspect that only about one-fourth of the carols and anthems which I have just listed will have much of a sale; we have reached a point where there is too wide a choice, even though some choirmasters seem to get new music only for Christmas. I wish that the composers would

give more attention to Easter. The list: Barnes, Edward Shippen—"The Risen Lord." S *ad lib.* (Gray.)

Clokey—"O Sons and Daughters." Unaccompanied, six parts. (J. Fischer.)  
Eichhorn, Hermene—"Song for Easter." Unison. (Gray.)

German-Campbell—"The Victor's Triumph." (Ditson.)  
Halfvarson—"The Easter Hope." Unaccompanied. (Birchard.)

Jennings—"Easter Morn." Unaccompanied. (Kjos.)  
Kountz—"Easter Morning." Medium solo. (Galaxy.)  
Ohlson—"Now Is the Triumph." S or juniors. (Gray.)

Savage—"Away with Gloom." For SAB. (Hall.)  
Stoughton—"As It Began to Dawn." MT. (Ditson.)  
Thiman—"A Song of Praise." Descant. (Schmidt.)

### Anthems and Motets, Mixed Voices

Some of the following arrived too late for previous review, including the notable anthem by Philip James:

Blanchard—"An Anthem for Peace." Unaccompanied *ad lib.* (Summy.)  
Bode—"Dear Lord and Father." M. (Summy.)  
Broadhead—"Who Dwelleth under the Defense." S or T. (Novello.)

Cain—"Thy Judgments Are a Great Deep." MT. Eight parts. (Flammer.)  
Christiansen, P.—"Look Down from Heaven" and "Yea, Though I Walk." Unaccompanied. (Augsburg.)

Darst—"The Eternal Gifts of Christ the King." Saints and martyrs. (Fitz-Simons.)  
Davis—"Our God Is a Rock." (Birchard.) Also "Thou Art Our Wine and Bread." (Galaxy.)

Edmundson—"God Be in My Head." (J. Fischer.)  
Elmore—"Lord Jesus, Think on Me." A. (Gray.)  
Fitch—"Christ Suffered for Us." Unaccompanied. (C. Fischer.)

France—"O Lord, Support Us." S. (Harris.)  
Glarum—"God Is Our Refuge." Unaccompanied, divisions. (Hall.)  
Goldsworthy—"Jesus' Mother and Mine." Mixed and juniors. (Gray.)

Gordon-Larson—"Lord Jesus, I Love Thee." For SAB. (Belwin.)  
Hymn-Cain—"I Love Thy Kingdom." Unaccompanied *ad lib.* Eight parts. (Flammer.)

Jackson—"O God, Thou Art My God." Divisions. (Belwin.)  
James—"Close Thine Eyes and Sleep Secure." Unaccompanied, six parts. (Galaxy.)

Krones—"Our Prayer." Arabian melody. (Kjos.)  
Lapo—"Rejoice, the Lord Is King." On "Darwell." Unaccompanied, divisions. Ascension. (Row.)

Larson—"O for a Heart of Calm Response." S. (Belwin.)  
Lee—"The Face of Moses Shone." (Gray.)  
Lewis—"Rejoice, O Young Man." Also "Remember Now Thy Creator." (J. Fischer.)

Lovelace—"O Sorrow Deep." (Ditson.)  
Lundquist—"Glory Be to God the Father." On old melody, perhaps German. Unaccompanied. (Concordia.)

Luvas—"All Praise and Glory." (Kjos.)  
Matthews—"The Wilderness." S. (Elkan-Vogel.)  
Miles—"God's Eternal Plan." Passacaglia form. Also "Rise Up, O Men of God." (Fitz-Simons.)

Moore—"Lord God of Hosts." (Hall.)  
Mueller—"He That Dwelleth." Unaccompanied, divisions. Also "A Prayer for Light." SA. Also "Holy Art Thou." (C. Fischer.)

Noble—"By the Waters of Babylon." S divides. (Gray.)  
Overley—"Behold, I Stand at the Door." Also "God Bless Thy Year." (Morris.)

Owen—"Blessed Are They." Unaccompanied. Also "Blessed Is the Man." Intros. (G. Schirmer.)  
Parry—"O Man, Look Upward." (Novello.)

Pasquet—"A Prayer for Freedom." Unaccompanied. (Morris.)  
Peterson—"Paeon of Faith." (Associated Music Publishers.)  
Rasely—"Sweet the Moments." (Presser.)

Sateren—"I See His Blood." (Augsburg.) Also "White Fire of My Heart." (Row.)  
Scholin—"Come, Holy Ghost." Unaccompanied, divisions. Also "Save Me, O God." Unaccompanied, S divides. Also "We See the Christ." (Belwin.)

Snow—"What Are These?" (C. Fischer.)  
Sowerby—"Come, Holy Ghost." (Gray.)  
Thiman—"O Gladsome Light." S. Also "An Evening Prayer." (Novello.)

Titcomb—"Ride on in Majesty." (C. Fischer.)  
Walton—"The Legend of the Dogwood Tree." (Fox.)  
Weaver—"My King Rode In." Bar.

Women divide. (Gray.)

Whitehead—"Bread of the World." Unaccompanied. (Ditson.)  
Whitford—"Thou Knowest, Lord." (C. Fischer.)  
Williams, R. E.—"Guide Me through the Night." (Kjos.)

The list has variety. In view of the fact that there are not many good anthems for Palm Sunday, those by Titcomb and Weaver encourage us to hope that composers are considering lacunae in repertoire, not just their own favorite texts on any subject whatever. So many churches have given up the evening service that anthems for it have been falling off; Dr. James has an excellent one to a fine text. Anthems for Ascensiontide are scarce; Lapo composes a good one on a vigorous old tune. A number of composers, from Noble among the older ones to Sateren among the newcomers, are devoting their attention to Lent.

### New Editions, Mixed Voices

The gathering of old American hymns and anthems continues. Virgil Thomson's "Hymns from the Old South" (Gray) promises to be a notable series if we may judge by the four separate issues now available as hymn-anthems. Another discovery is the Daniel edition of Kimball's "Down East Spirituals," eleven pieces bound together (Music Press). The inexhaustible Billings is represented this year by two concert pieces: "Retrospect" and "Lamentation over Boston" (Music Press).

Walter Buszin continues to edit older choral works, often from the Lutheran tradition. His "Choral Music through the Centuries" (Hall) includes twenty-five beautiful numbers in a book. His series called "Anthology of Sacred Music" (Concordia) has included separate issues such as five chorales from the Walther collection for use with previously published organ pieces by the same composer; also there is Scandello's "Lord, I Trust in Thee" and Schuetz's "A Song of Praise to the Holy Trinity." Robert L. Bedell has a new series called "Repertorium Canticorum" (Edition Musicus); unaccompanied motets by older composers, including welcome additions from the French, are published separately. Or if you like the Victorian age there is a series edited by Steckel called "Favorite Hymns for Mixed Voices" (Flammer); so far four well-known hymns have been published separately as hymn-anthems. Walter Wismar's book called "To Thee, Jehovah" (Concordia) contains forty-three hymns which cover pretty well the church year; I must say that I should prefer these to most anthems sung by small and inexpert choirs.

There are only a few Russian numbers this time:

Bortniansky-Tschaikowsky—"Cherubim Song No. 7." (Hall.)  
Traditional Melody-Buketoff—"Glad-some Radiance, No. 2." (G. Schirmer.)  
Tchaikowsky-Tkach—"Give Rest, O Lord." Funerals. (Kjos.)

Here are other numbers of varied origin:

Ahle-Bach-Dickinson—"Jesu, Joyaunce of My Heart." Solos, youth choir *ad lib.* (Gray.)

Alain-Bedell—"O Come Now (Cantate Domino)." Placed here because it might make a good anthem instead of service canticle. (Edition Musicus.)

Bach-Harris—"If Thou Art Near." (Novello.)

Bach-Fewell—"Praise to the Lord." Also "My Soul, Awake." For SAB. (E. C. Schirmer.)

Beethoven-Lundquist—"Oh, Blest the House." Unaccompanied. (Concordia.)  
Croce-Watson—"In Monte Oliveti." Latin and English. Unaccompanied. (Witmark.)

Dickinson—"O Israel, How Great Is the House of God." AB. A few divisions, but somewhat simplified from the original form. Still twelve pages. Very popular for church anniversaries and festivals. (Gray.)

Dufay—Two Motets on "Ave Regina Coelorum." (Music Press.)  
Dvorak-Breck—"Blessed Jesu." (C. Fischer.)

Garrett-Runkel—"Prepare Ye the Way." STB solos. Three choirs. (Summy.)  
Gregorian-Mason-Runkel—"When I Survey." (Belwin.)

Handel-Atkins—"How Beautiful Are the Feet." SA. (Novello.)

Maker-Larson—"Dear Lord and Father." S. (Pro-Art.)  
Mendelssohn-Larson—"Still, Still with Thee." (Pro-Art.)

Negro Spiritual-Cain—"King Jesus Is a-Listening." (Hall.)

"Old 107th"-Slater—"Now Praise We Great and Famous Men." Unison. (Concordia.)

Palestrina-Runkel—"We Adore Thee." (Summy.)

Swedish-Sateren—"In Thee I Trust." Unaccompanied. (Kjos.)

Tunder-Guenther—"Awake, Awake." S. (Gray.)

Welsh-Krones—"For the Blessings of Our Days." (Kjos.)

Wesley-Breck—"Lead Me, Lord." (C. Fischer.)

### For SA, SSA, SSAA

A majority of the following numbers are Christmas carols and anthems, sometimes (as in the case of Clokey's) showing fresh talent, usually indicating ability to arrange an old melody. The numbers for SA and probably a considerable number for SSA are now used by junior choirs of boys and girls.

The Concordia Treble Series is issuing numbers by older composers on single sheets; I recommend specially Cruger's "New Year's Prayer" for SSAA. The same firm's "Trebalto Collection" for SA includes fine old chorales such as "Praise to the Lord" and "Ye Watchers." Bedell's new "Repertorium Canticorum" (Edition Musicus) has unaccompanied motets for SA, SSA, SSAA, published separately; the composers include Lassus, Mozart and Willaert.

Now for a pretty long list:

Adam-Gaines-McKinney—"O Holy Night." Editions for SA and SSA. S solo. (J. Fischer.)

American-Niles—"Never Was a Child So Lovely." SSA, unaccompanied. (G. Schirmer.)

Appalachian-Niles-Horton—"I Wonder as I Wander." SA. Medium solo. (G. Schirmer.)

Bach-Whitford—"Mistletoe and Holly Bright." SSA. (G. Schirmer.)

Basque-Cooper—"Let the Merry Church Bells Ring." SA. Easter. (J. Fischer.)

Berlioz-Zipper—"Veni Creator Spiritus." SSA. Latin words only. Not difficult. (Marks.)

Blum-Riegger—"One Holy Night." SA. (Flammer.)

Biggs, R. K.—"The Lord's Prayer." SSA. (J. Fischer.)

Burgundian-Krones—"Pat-a-Pan." SSA or S and descant. (Kjos.)

Chilean-Bell—"Dormi Jesus." Latin words. (Mills.)

Chisholm—"Come Down, O Love Divine." Treble voices. About the best import from England. (Novello.)

Chorale-Gehrke—"Lamb of God." SSA. Single sheet. (Concordia.)

Clokey—"No Lullaby Need Mary Sing." SA or SSA. (J. Fischer.)

Dagand—"Sing Alleluia Forth (Adoro Te Supplex)." SA. (E. C. Schirmer.)

Davis—"To Shepherds Fast Asleep." SSA. (Galaxy.)

Dutch-Sheehan-Riegger—"Slumber, My Jesulein." SSA. (Flammer.)

English-Krones—"God Rest You Merry." SA, descant. Also "Wassail, Wassail." SA. (Kjos.)

Francis-M-Herrnried—"Jerusalem, Thou City." SSA, unaccompanied. (Concordia.)

Fritsch-Herrnried—"What Is the World to Me?" SSA, unaccompanied. (Concordia.)

Gibb—"Search of the Three Kings." SSA. (C. Fischer.)

Handel-Bick—"Come unto Him." SSA. (Hoffman.)

Knighton—"Sing Noël." SSAA, unaccompanied. (Flammer.)

Larson—"We Come with Songs of Gladness." SA. (Pro-Art.) Also "A Song of Praise." SA. Mother's Day. (Belwin.)

Marryott—"Hosanna! Blessed Is He." SSA, Palm Sunday. (Ditson.)

Mason-Scholin—"My Faith Looks Up." SSA. A solo. (Belwin.)

McKinney, M.—"Alleluia." SSA, unaccompanied. (J. Fischer.)

Means—"Christ's Birthday." SSA, unaccompanied. (Flammer.)

Mozart-Talmadge—"O Praise Jehovah." SSAA. S solo. Parts available for strings and bassoon. (E. C. Schirmer.)

Negro Spiritual-Work—"Go Tell It on the Mountains." SSA. Christmas. (Galaxy.)

Parrish—"I Saw Three Candles." SSAA, unaccompanied. (Witmark.)

Purcell-Collins—"Welcome to All the Pleasures." SSAA. An ode for St. Cecilia. Twenty-one pages. String parts available. Recommended for concerts. (Novello.)

Rockefeller—"In Thy Cradle." SA or unison. (Gray.)

Saxton—"Softly Now the Light of Day." SSAA, unaccompanied. (Galaxy.)

Seitz—"Mary's Lullaby." SSA, unaccompanied. (Remick.)

Slovak-Kountz—"Hasten Swiftly." SSA. (Galaxy.)

Stainer-Deis—"Fling Wide the Gates." SSA. (G. Schirmer.)

Twelfth Century-Dickinson—"The Friendly Beasts." SA. (Gray.)

Williams, F.—"Little Christ-Child." SA. (Flammer.)

York-Schollin—"Sing We All Noël." SSA. S solo. (Humbleth.)

#### For Men's Voices

Mr. Wismar has a good book containing twenty-eight hymns and entitled "Hymns of the Faith" (Concordia). The same publisher has a new edition for men of Bach's cantata called "Christ Lay in Death's Dark Prison." This runs to twenty-seven pages. Dr. Bedell's "Repertorium Canticorum" has numbers by Cherubini, Croce, Martini and others in three and four parts (Edition Musicus). Here are some other useful things.

American-Niles—"I Wonder as I Wander." M solo. (G. Schirmer.)

Bach-G. Schumann—"Art Thou with Me" and "To Thee, Jehovah." (Concordia.) Dutch-Sheehan—"Slumber, My Jesulein." (Flammer.)

Enders—"We Wish You a Merry Christmas." Men plus S solo or boys in unison. (Galaxy.)

Kennan—"The Unknown Warrior Speaks." Unaccompanied. (G. Schirmer.)

Lotti-Lundquist—"Glory to God." Unaccompanied. (Concordia.)

Morgan—"Go Not Far from Me." Unaccompanied. (Remick.)

Pitoni-Lundquist—"We Adore Thee." Unaccompanied. (Concordia.)

Powell—"The Spacious Firmament." Unaccompanied. (Galaxy.)

Slovak-Kountz—"Rise Up Early." Christmas. (Galaxy.)

#### Service Music

The most beautiful number of the year, I think, is Healey Willan's "Missa Brevis X," in C (Gray); his "Magnificat and Nunc Dimittis" in D, while very good, are not so inspired (Gray). Schimmerling's "Missa Brevis" (Gray) is another that shows some originality and so does Dare's (G. Schirmer). Several settings of the "Benedictus Es, Domine" deserve noting: Dare's semi-Gregorian (G. Schirmer); Purvis in E flat (Gray); Thiman in F (Gray); Prentiss in F (G. Schirmer); Steuterman in D (published by the composer).

There are some collections of responses:

Bampton—Choral Responses for the Church Year. Two sets. (Hall.)

Barnes—Responses for the Church Service. Set II. (J. Fischer.)

Whitford—Responses and Amens. (Morris.)

Two settings of the evening canticles, both from Novello, deserve mention: Ratcliffe in C minor (unison) and Summison in G (a reissue). R. K. Biggs has a setting of the Lord's Prayer in F (J. Fischer).

#### Cantatas, Works in Larger Forms

There is such an unusually large number of these that I must cut descriptions to a minimum:

Bacon—"Lodestar." Bar. Fifteen pages. Whitman poem. Parts for brass and strings available. (Music Press.)

Bingham—"The Canticle of the Sun." Sixty-nine pages. Poem by St. Francis. Solos. Orchestra *ad lib.* Perhaps the most impressive new work of the year. (Gray.)

di Lasso—"Missa Quinti Toni." Twenty pages. Unaccompanied. (McLaughlin.)

Dyson—"Quo Vadis, Part II." SATB solos. Orchestral parts available. Cycle of fine English poems. (Novello.)

Elsmith, B. and E.—"The Miracle of the Tumbler." Short music play, grades 4-6. (Birchard.)

Georges-Alberti—"The Way of the Cross." SATB solos and narrator. Sixty-nine pages. Violin and cello parts available. (G. Schirmer.)

Grieg-Grainger—"Psalms for Mixed Chorus." Four of them; good set. Bar. Twenty-two pages. A late and beautiful work. (Peters.)

Kirk, Kennedy, and Sherman—"In David's Town." Based on Latin-American carols—something really fresh to most of us. Twenty-five pages. Solos. (Birchard.)

McKay—"Lincoln Lyrics." Sixty-three pages. Concert. (Birchard.)

Palestrina—"Iste Confessor." Mass.

Forty-one pages. B divided. (Marks.)

Purvis—"The Ballad of Judas Iscariot." Fifty-one pages. Solos. Parts for organ, violin, two harps, celeste. Concert. (Elkan-Vogel.)

Pergolesi-Howerth—"Stabat Mater." Latin and English words. SATB solos. seventy-three pages. (Belwin.)

Rowley—"The Garden and the Cross." Solos for STB. Fifty-four pages. Most useful new cantata from England. (Gray.)

Schumann, William—"Pioneers." Unaccompanied, eight parts. Concert. (Marks.)

Van Hulse—"The Beatitudes." Latin and English. Thirty-nine pages. (Fitz-Simons.)

White, Louie—"Praise to the Risen Lord." Ascension. SATB solos. Twenty-four pages. Not easy. (Gray.)

#### Vocal Solos, Duet

Undoubtedly the most important numbers here are the "Three Psalms" (Gray) for alto or baritone by Leo Sowerby; they are not simple and I have not yet heard them sung, but they look original and reverent. Here are some easier numbers:

Bitgood—"Be Still and Know." Three keys. (Gray.)

Flood—"The Tree." Medium. (Maxwell-Virges.)

France—"Away in a Manger." Medium. (Galaxy.)

Hinchliffe—"Tranquility." Medium. (C. Fischer.)

Kountz—"Palm Sunday." Three keys. (Galaxy.)

O'Connor-Morris—"Fulfillment." Medium. (C. Fischer.)

O'Hara—"I Walked Today Where Jesus Walked." Duet, with editions for SA, St, and ABar. (G. Schirmer.)

Peri-Harrison—"O Bless Our God." Medium. (C. Fischer.)

Work—"God, I Need Thee." Medium or Low. (Galaxy.)

There are many more solos, but none that I can recommend. The general quality does not seem to be raised.

#### Organ Solos

The best new collection is Dr. Williams' "Modern Anthology" (Gray), which contains sixteen pieces by Americans, one by Dr. Willan and ten others. Unfortunately the price is high. Dr. Noble's edition of "Six Pieces" by Dubois (J. Fischer) is more reasonable and has some useful numbers for those who do not possess other editions.

If you wish to go back farther for your music, I recommend Pfatteicher and Davison's "The Church Organist's Golden Treasury" (Ditson), which unfortunately will duplicate some Bach numbers in most people's libraries. Caspar Koch's edition of Bach's "Eight Little Preludes and Fugues" (Volkwein) has Hammond registrations by Potter Heaps. Ernest White has edited well Albums 61-65 in the important "Masterpieces of Organ Music" (Liturgical Music Press). If you wish to have a look at French music from the sixteenth to the eighteenth centuries, Pierront and Defourcq have edited "Cent Versets de Magnificat" (Bornemann). If you just want an eclectically chosen volume for practical use, I suggest Dr. Noble's "Service Music for Organ" (J. Fischer), which contains nineteen pieces. And here are some other editions and reprints:

Barber-Strickland—Adagio for Strings. (G. Schirmer.)

Couperin-Bonnet—Chaconne. (Gray.)

Handel-Pearson—Prelude and Fugue from Eighth Harpsichord Suite. (Novello.)

Roger-Bedell—Introduction and Passacaglia in D minor. (Gray.)

Schumann-Dupré—"Six Etudes en Forme de Canon, Quatre Esquisses, Six Fugues sur B-A-C-H." (Bornemann.)

Vivaldi-Biggs—Concerto in D minor. (Gray.)

It is pleasant to report that American composers have given us the following numbers:

Downes—Paraphrase on "O Firm." (Gray.)

Hokanson—Chorale Improvisation on Bach's "Jesu, Priceless Treasure." (Galaxy.)

Marriott—"The Cathedral at Night." (Gray.)

McGrath—"Twenty-four Divertimenti for Organ." (J. Fischer.)

McKay—"Benedictions." (C. Fischer.)

McRae—Improvisation on "Christ the Lord Is Risen." (Gray.)

Purvis—Seven Chorale Preludes on Tunes Found in American Hymnals. Very useful. (C. Fischer.)

Roberts—"In Memoriam." (Gray.)

Saxton—"Rejoice, the Lord Cometh." On the "Veni Emmanuel." (Galaxy.)

Sowerby—Classic Concerto. Organ and piano. (Gray.)

Templeton—"Suite Noël." Three little pieces. (Gray.)

Whitford—Five Chorale Paraphrases, including "Coronation," "Dundee," "St. Anne." Five pages each. (Gray.)

The most useful composition from England that I have seen in the past year is a set of Five Improvisations (Novello) by Rowley. For beginners Thiman's Eight Interludes, set 2 (Novello), will be attractive. I like a "Suite Française" by Langlais (Bornemann), but as usual I am not prepared to sift out European publications.

At home it is to be observed that we are getting editions for Hammond instruments.

The firm of Belwin, for example, has at least three albums edited by Larson; also a "Hammond Organ Course."

The firm of G. Schirmer has an album called "Wedding Music for the Organ," some thirteen pieces, including the old warhorses, with Hammond registration.

#### Books for the Organist

The most useful volume of the year is Paul Swann's "Guideposts for the Church Musician" (Church Music Foundation, Decatur, Ill.), which I have reviewed at length. I also recommend highly Myers' "Handel's Messiah" (Macmillan) as a volume with which every organist and choirmaster should be familiar. I have commended Barnes' "Modulations in Theory and Practice" (J. Fischer) as another indispensable work; the little interludes included are charming. Here are other useful books:

Brown, Ray F.—"The Oxford American Psalter." Pointed and set to Anglican chants, which show up better here than we usually expect them to do. Maybe we

need not go back to plainsong. (Oxford University Press.)

Fellowes—"The Office of the Holy Communion as Set by John Merbecke." The handsomest book of the year for choir-masters who are lucky enough to get one of the 750 copies. Admirable introduction, sumptuous printing. (Oxford University Press.)

Kanitz—"A Counterpoint Manual." (Birchard.)

Schlieder—"Beyond the Tonal Horizon of Music." (Published by the author.)

#### Summary

Any final remarks must begin with apology, so great is the pressure upon anyone who tries to survey the publications of three countries with fairness and candor. I may have omitted some very good things this year, including several from the Oxford Press, whose American office has been shifted. So many good compositions came out late in 1948 that I had to include some. To save on printing I have omitted mention of which works belong in that year; my apologies to the many libraries which use my annual article as the standard list.

To me the chief event of the year has been the anniversary of our beloved editor, whose patience with my faults has been unflinching. His father was a clergyman and teacher; so Mr. Gruenstein knows how to understand the daft tribe of teachers. Three or four times I have tried to resign this job, but I am glad that I have been permitted to hail the editor as a colleague for thirty-one years and that he has directed this honest journal for forty years. Not once has he let the advertising department dictate to me as critic. Whatever value these articles may have is derived from the conviction that whatever I say here is candid, however ignorant.

Only once in my thirty-one years have I attacked anyone or—in that one case—any group, in an article. The editor has a better record: he has been absolutely without rancor even toward publishers who take the benefits of my reviews and do not advertise—a type of businessmen who must have moments of feeling cheap. Here I have made the second unkind remark! Let me stop and wish you all the reward of a beautiful art and an enduring faith.

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### London Center.

Another wonderful Christmas carol service, sponsored by the London Center, was held at the Metropolitan United Church Dec. 11. Presiding were the Rev. Anne P. Graham of the Metropolitan United Church and the Rev. Daniel Young of the Talbot Street Baptist. T. C. Chattoe conducted and Ivor S. Brake was organist. Choirs from sixteen city churches joined the capacity congregation in singing hymns. Special numbers by the choir were "And the Glory" and the "Hallelujah Chorus" from Handel's "Messiah." The Classic Quartet, composed of George Kwasniak, flute; Robert Sproule, violin; Joan Pack, viola, and Olga Kwasniak, cello, was an added feature. A special offering was taken for the B.O.R.F. and Food Parcels for Britain.

MARGARET NEEDHAM, Secretary.

### Montreal Center.

A successful hymn festival under the auspices of the Montreal Center was held at St. Andrew's United Church, Westmount, Nov. 15. The choirs of the following churches participated: Calvary United, Gifford Mitchell choirmaster; Fairmount-St. Giles United, Frederick McLearn; First Baptist, Clifford Johnston; St. Andrew's United, Phillips Motley; Stanley Presbyterian, Doris Killam; St. George's Anglican, Gordon Phillips; Westmount Park-Emmanuel United, J. C. Scott. The ministers of the churches assisted in the service.

After an impressive procession to the music of Stanley's Trumpet Voluntary, played by Allan Knapp, trumpeter, the choirs sang antiphonally from various parts of the church, with descants by the boys of St. George's. A congregation of nearly 1,000 sang with enthusiasm and the effect was memorable, particularly in "For All the Saints," sung to Vaughan Williams' tune "Sine Nomine." Hymns sung by the choirs alone include "Who Is This So Weak and Helpless," to "Ebenezer"; "Through the Night of Doubt and Sorrow," to "Marching," and "Tallis"

Canon," sung as a canon.

Commended by the press as an example of church unity at its best, the treasury of hymnody being the common denominator of the various faiths, this fourth annual festival was one of a succession which may become a musical tradition in Montreal. A generous offering was received for the British Organ Restoration Fund.

PHILLIPS MOTLEY.

### Kitchener Center.

Dr. Ulrich Leopold, director of music at Waterloo College, was guest speaker Nov. 21 at St. John's Lutheran Parish Hall, Waterloo, Ont. His talk was based on the life and works of Heinrich Schuetz, a seventeenth century composer of church music. One of the composer's numbers, "Is God for Us?", was sung by a choir chosen from the group present. Dr. Leopold conducted. About forty-five singers attended, including members from Preston and Galt and members of various choirs in the twin cities. Refreshments were served by Louise Germann and her committee.

AGNES FISCHER, DIAPASON Secretary.

### Hamilton Center.

The Hamilton Center met Sunday evening, Nov. 27, in the guild room of the Church of the Ascension. It was announced that we shall present Richard W. Ellsasser in a recital Jan. 16. The evening included two motion-picture presentations entitled "Ticket to Jasper" and "Westminster Abbey." Misses Norma Plummer and Doris Joss served refreshments.

EDGAR SEALY-JONES, Secretary.

### St. Catharines Center.

The St. Catharines Center sponsored a concert Nov. 18 by the Leslie Bell Singers of Toronto as part of its B.O.R.F. effort. This concert was a great success, every available seat being taken, and it earned a tidy sum for a worthy cause.

The December meeting took the form of a Christmas party at the home of Mr. and Mrs. R. Douglas Hunter. Appropriate decorations and singing of carols lent a seasonal touch to the gathering. The remarks in humorous vein of D. C. Cowan, guest speaker, were greatly enjoyed. A presentation was made to Bernard A. Munn, one of the founders and original members of our center, who is leaving to reside in Halifax, N. S.

GORDON KAY, Secretary-Treasurer.

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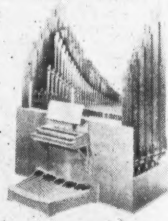
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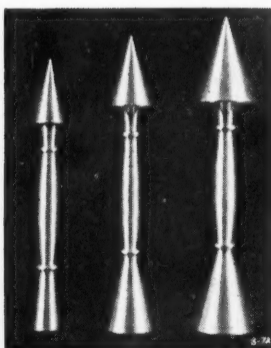
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### Marchal's Chicago Recital

André Marchal's Chicago engagement on his present American tour was a recital at Rockefeller Chapel, University of Chicago, Nov. 29 and the blind French virtuoso was greeted by an audience of 1,080. Mr. Marchal's offerings of the evening were made up of a group by seventeenth century composers, two Bach numbers and five works of French composers, including, in addition to Cesar Franck, four modern works of the present day. All this was topped off with one of the improvisations for which the French organist is famous.

The Couperin Chaconne, de Grigny's "Recit de Tierce en Taille" and Dandrieu's Offertory on "O Filii" were delightful music, rather than the dreary pre-Bach offerings which so much of this type often proves to be. The principal Bach offering was the Prelude and Fugue

in B minor, while Franck was represented by a fine performance of the Chorale in E major. The following were the modern French compositions: "Nativity III, Eternal Designs," Messiaen; "Divertissement in Trio form," Litaize; Postlude for the Office of Compline, Alain, and "Acclamation on a Carolingian text," from "Medieval Suite in Form of a Low Mass," Langlais.

The entire evening performance was characterized by superb style and restraint, a tasteful use of solo stops and tone combinations, and tempos that were musical rather than of the stunt variety.

### NEW ORGAN IN CEDAR RAPIDS HEARD AT VESPER SERVICE

The First Lutheran Church of Cedar Rapids, Iowa, has installed a two-manual organ which was dedicated recently. The organ, originally built by the Aeolian

Company in 1933, was rebuilt and enlarged by Delosh Brothers, Corona, N. Y., who made the installation. In preparation for the installation of the organ the church was remodeled and completely redecorated. The organ consists of thirteen ranks, harp and chimes. The console, entirely new and of the stopkey type, is in the balcony. The Rev. H. G. Schwegler is the pastor and Harry A. Christiansen is the minister of music. Sunday afternoon, Nov. 6, a vesper service was held with Mr. Christiansen at the organ and the senior choir of forty voices. The program was presented before an audience of 500 and included these organ numbers: "O God, Thou Faithful God," Karg-Elert; "Psalm 19," Marcello; Improvisation on "Old Hundred," McKay; Andante in G, Batiste; Prelude and Fugue in E minor ("Cathedral"), Bach; "Swing Low, Sweet Chariot," Spiritual; "By the Brook," de Boisdreffe-Federlein; "Autumn," Johnston.

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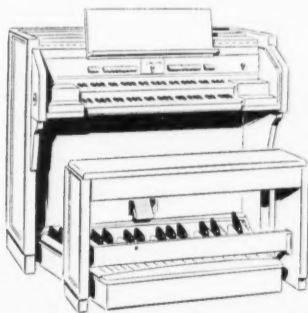
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As a feature of its 125th anniversary celebration, during which the remodeled sanctuary, the new memorial chapel and redecorated classrooms were dedicated, the First Congregational Church of Elyria, Ohio, also dedicated a new organ. The three-manual Holtkamp instrument, built last summer, replaces a three-manual Hutchings installed in 1900. The historic connection of this church with Oberlin College, founded by the second pastor of the First Church, the Rev. J. J. Shipherd, has been carried through in relation to both organs. Professor George W. Andrews had prepared the specifications for the Hutchings organ and Professor Arthur W. Poister had much to do with the new instrument.

Over 500 people heard the dedication recital, played Nov. 29 by the Rev. Thomas Curtis. Mr. Curtis included in his program the Purcell Trumpet Tune and Air; the "Toccata for the Elevation," Frescobaldi; the Fantasia and Fugue in G minor and Three Chorale Preludes, Bach; "Benedictus," Reger; Intermezzo, Verrees; "Tu es Petra," Mulet. At the organ for the offertory and hymns was Robert Requa, Oberlin senior organ major, who served as organist of the church last year. His offertory was the Andante from the "Grande Piece Symphonique" by Franck. Walter Holtkamp was present and received hearty congratulations from many members of the congregation on the instrument.

At the conclusion of the recital the Medina Association of Congregational Christian Churches held a service to install Mr. Curtis as minister of music and religious education. Refreshments were served by the Mayflower Guild, one of the women's organizations of the church.

All of the pipes in the organ are located in a new chamber built between the sanctuary and the chapel and are concealed behind a wooden grille and light but thickly draped curtains at the left of the chancel. The stop specifications are as follows:

### GREAT.

Quintaton 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Stopped Diapason, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Mixture, 4 rks., 244 pipes.

### SWELL.

Geigen Principal, 8 ft., 61 pipes.  
Rohrflöte, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 56 pipes.  
Aeoline, 8 ft., 61 pipes.  
Octave Geigen, 4 ft., 61 pipes.  
Flauto Traverso, 4 ft., 61 pipes.  
Trompette, 8 ft., 61 pipes.  
Oboe Clarion, 4 ft., 61 pipes.  
Tremolo.

### CHOIR.

Concert Flute, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Flute Celeste, 8 ft., 117 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Doublette, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Cremona, 8 ft., 61 pipes.

### PEDAL.

Contrabass, 16 ft., 32 pipes.  
Subbass, 16 ft., 32 pipes.  
Quintaton (Great), 16 ft.  
Octave, 8 ft., 32 pipes.  
Violone, 8 ft., 32 pipes.  
Flauto Dolce, 8 ft., 32 pipes.  
Choralbass (Octave extension), 4 ft., 12 pipes.  
Flute (Flauto Dolce extension), 4 ft., 12 pipes.  
Posaune, 16 ft., 32 pipes.  
Trumpet (Posaune extension), 8 ft., 12 pipes.

UNDER THE DIRECTION of Carroll W. J. Ball the Swanhurst Choral Society of the Art Association of Newport, R. I., gave a Christmas song festival in Emmanuel Church, Newport, Sunday afternoon, Dec. 11. This was the forty-third presentation by the society, which is in its twenty-third season. Marian Van Slyke was at the organ. The performance was repeated the next night at the First Baptist Church of Fall River, Mass., and Dec. 18 at the Central Baptist Church in Warren, R. I. Mr. Ball is minister of music of the First Baptist Church of Fall River.

H. C. GAERTNER



As AN EXAMPLE of a teacher and organist who seems never to become weary of well-doing one may well name Professor H. C. Gaertner, who, now in his eighty-first year, with a record of active teaching of fifty-nine years, still is regularly engaged as a member of the faculty of Concordia Teachers' College, River Forest, Ill. Nominally he was retired in 1943 at the age of 74 years, but he continues to carry half a teaching load, instructing organ and piano students three days a week in the place where he has influenced the lives and work of hundreds of men who have left Concordia to become organists and teachers in parochial schools of the Lutheran Church, Missouri Synod.

H. C. Gaertner was born June 19, 1869, near Monroe, Mich., and spent the first sixteen years of his life on his father's farm. In 1885 he entered the Lutheran Normal College, then at Addison, Ill., to receive his professional training. In 1891 his teaching career was begun and for about thirty years he served in the church schools of Detroit and Buffalo. His devotion to music led him to continue his studies and he was a pupil of three eminent piano teachers—Julius V. Seyler, a graduate of the Xavier Scharwenka School; Mme. Blouwe, a pupil of Clara Schumann, and Kurt Wanieck of the American Conservatory in Chicago. His organ study was with William J. Gomph of Buffalo, Wilhelm Midelschulte, Frank Van Dusen and others. He also studied voice and counterpoint and composition with prominent teachers. Professor Gaertner holds a diploma in organ and bachelor's degrees in organ, piano, composition and public school music, all from the American Conservatory, and a master's degree in public school music.

In 1920 Mr. Gaertner was appointed a professor at Concordia College and moved to Chicago. He was engaged principally as an instructor in piano, organ, chorus, music appreciation, vocal technique and public school music. In the early years of his connection with Concordia he also taught various high school subjects.

Professor Gaertner's chief contribution to the college was the introduction of school music, music appreciation, child voice training, etc.

Professor and Mrs. Gaertner have five grown children and a number of grandchildren.

THE TRADITIONAL EPIPHANY service of the University of Chicago choir will be held Jan. 6 at 8 p.m. The next organ recital in Rockefeller Chapel will be given by Fenner Douglass, member of the faculty of Oberlin Conservatory, Jan. 17 at 8:30.

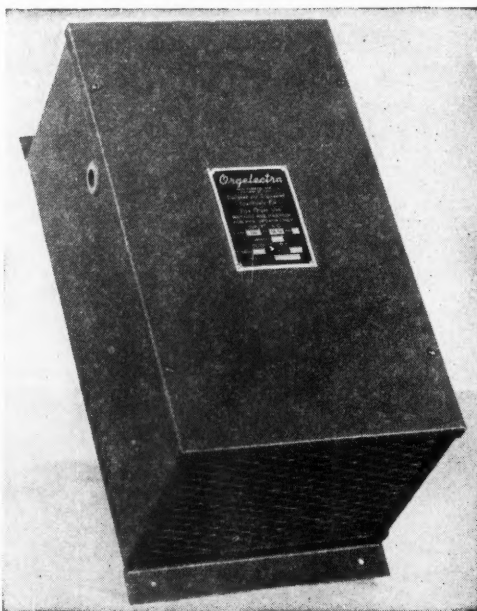
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Among the opportunities for 1950 are several important hymnic events. The tercentenary of the Scottish Psalter of 1650 (on May 1) offers an opportunity to recapture the worship value of the metrical Psalms and to revive several of their tunes. We have mentioned the eight-page leaflet containing seven of these metrical Psalms. Its excellent foreword, by George Litch Knight, gives the essential facts leading to the production of the 1650 Psalter. Samples may be obtained at the office.

The first local tercentenary service will be held at the Fort George Presbyterian Church, St. Nicholas Avenue and 186th Street, New York, Sunday evening, Jan. 29. On this occasion two compositions produced for the service will be played. The first was written by Dr. Cedric Thorpe Davie, master of music at St. Andrew's University, who has had a very prominent part in the Edinburgh festivals. It is for organ, brass and strings, and is based on the tune "Martyrs." Dr. Herrick Bunney, organist at St. Giles' Cathedral, Edinburgh, has contributed a work on the famous tune "London New," using voices with organ and brass.

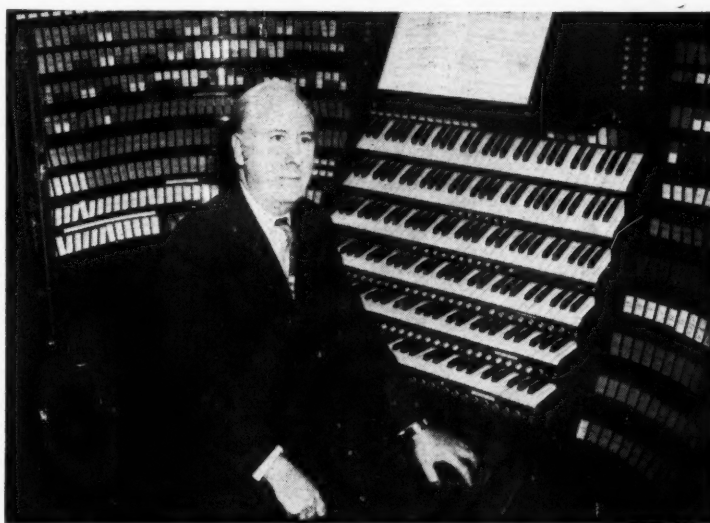
Celebrations will be held elsewhere also. We shall be happy to forward further information as the plans develop.

In view of the interest shown in the "Hymnal 1940 Companion," a review of which appeared in THE DIAPASON last November, the next New York meeting, to be held Wednesday, Jan. 11, in the community house of St. Bartholomew's Church, has special significance. The speaker, Dr. Leonard Ellinwood of the division of music in the Congressional Library, conducted the research and prepared the final manuscript for the "Companion." His subject will be "Adventures in Pursuit of Hymn Sources." The importance of this matter is only beginning to be understood widely. If in the past hymn-books had been compiled more carefully the pursuit of hymn sources would be comparatively easy. It is our hope that the present wave of research and documentation may suggest new standards of accuracy, uniformity of naming tunes, etc. Dr. Ellinwood will bring new light on this subject. Final details of the meeting will appear in the "Choir Loft" of the *New York Sun* Saturday, Jan. 7.

All organists in the Cleveland area are asked to reserve Monday, Feb. 27, for joint sessions arranged by the Hymn Society during the annual meeting of the National Music Teachers' Association.

The meeting of the society's members in New York, held at Christ Church Nov. 30, provided a delightful evening of choice anthems, chiefly for Christmas. The pro-

## NATHAN REINHART AT PHILADELPHIA WANAMAKER ORGAN



NATHAN REINHART, the Atlantic City concert organist, is shown at the console of the Wanamaker organ in Philadelphia, where he was a guest soloist Nov. 14 and 21. The programs were under the management of Miss Mary E. Vogt, musical

director and organist of the Wanamaker store. Mr. Reinhart has been featuring on recent programs Arnold Schönberg's "Variations on a Recitative" in commemoration of that composer's seventy-fifth birthday. played: Concerto in A minor, Vivaldi-Bach; "Lo, How a Rose," Brahms, and Concert Variations, Bonnet.

gram was shared by Miss Frances Williams and Dr. Carl F. Mueller of Montclair, N. J. Miss Williams, well known as a composer of choral works, conducted the Welsh Singers of New York in two groups of Welsh songs and folk-tunes. Most of the music was sung in Welsh. One of Miss Williams' own compositions, the often heard ballad "That Holy Night," was included. Dr. Mueller demonstrated several hymnic anthems, using the audience as a chorus. His own anthem on Thomas Tiplady's text "Over Bethlehem's Town" has been sung by the Welsh Singers and he added his fine setting of "A Mighty Fortress." There was considerable variety in the choral works, which were heard and sung by a large company. We were welcomed by the organist of Christ Church, Everett Tutchings.

The end of 1949 saw the establishment of our new headquarters at 297 Fourth Avenue, New York 10. It houses all our literature and the secretary meets visitors there at any time by appointment. This office will prove most useful and we hope that many visitors, chiefly from outside the city, will make free use of its facilities.

REGINALD L. McALL.

THE VAN DUSEN ORGAN CLUB presented several student members and Dr. Edward Elgenschien in a program Nov. 28. Franklin Junkerman, Dorothy Jett and Lorraine Storz played organ selections. The club held its annual Christmas party for members and friends on the evening of Dec. 12. Games and refreshments followed a brief program by Miss Mary Lou Hampton. Miss Hampton

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## BACH WORK IN FORT WAYNE DIRECTED BY V. E. SLATER

The Plymouth Congregational Church Oratorio Choir of Fort Wayne, Ind., assisted by an orchestra of nineteen from the Fort Wayne Philharmonic Orchestra, gave Cantata No. 78, "Jesus, My Beloved Saviour," and the Magnificat in D, both by Bach, before a large audience Nov. 27 under the direction of Vincent E. Slater. Graham Cook, organist of the First Methodist Church, Fort Wayne, was the organist.

On Sunday, Nov. 20, Mr. Slater gave the following brief recital on the recently rebuilt Aeolian-Skinner organ in Trinity English Lutheran Church, Fort Wayne: "Jesus, Priceless Treasure," Wilhelm Friedemann Bach; "From Heaven Above to Earth I Come," Johann Bernhard Bach; "These Are the Holy Ten Commandments," Johann Michael Bach; "Abide with Us, Lord Jesus Christ," and Prelude and Fugue in A minor, Johann Sebastian Bach.

ST. TIMOTHY LUTHERAN CHURCH in Chicago on Dec. 11 dedicated a two-manual organ of twenty-four ranks in memory of its members who died in the second world war, with William H. Barnes, Mus.D., giving the recital. This organ, originally built by the Wangerin-Weickhardt Company, has been completely rebuilt and modernized by A. R. Temple and Associates of Chicago. Frank Wichlac has been the supervising engineer on this project. The organ is equipped with a new console built by the Reuter Organ Company.

## UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC FACULTY RECITAL

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EMIL RAAB, conductor

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Three Sonatas for Organ and Strings.....	Mozart
Toccata and Fugue in D minor.....	Bach
Pastorale .....	Roger-Ducasse
Dieu Parmi Nous.....	Messiaen
Prelude and Allegro for Organ and Strings.....	Piston

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# Programs of Organ Recitals of the Month

**Irene Robertson, Mus. D., F. A. G. O., Oberlin, Ohio.**—Dr. Robertson was heard in a recital for the Northern Ohio Chapter, A. G. O., at the Fairmount Presbyterian Church of Cleveland Heights Dec. 12. Her program consisted of these works: Prelude, Fugue and Chaconne, Buxtehude; "Noel," d'Aquin; Chorale Preludes, "Lord God, Now Open Wide Thy Heaven," "In dulci Jubilo" and "We All Believe in God, Creator," Bach; Concerto 1 and Fugue in G major, Bach; "The Musical Clocks," Haydn; Promenade, Air and Toccata, Edmund Haines; Variations on a Noel, Dupré.

**Grover J. Oberle, F. A. G. O., Boston, Mass.**—In a recital at Emmanuel Church Dec. 6 Mr. Oberle presented this program: Concerto No. 5, in F major, Handel; Prelude to "Lohengrin" and Funeral Procession from "Götterdämmerung," Wagner; Fugue in E flat ("St. Anne"), Bach; Chorale and Variations, Peeters; "Lied des Chrysanthemums," Bonnet; "Autumn," Noble; "Pageant of Autumn," Sowerby.

**Klaus Speer, Harrogate, Tenn.**—Mr. Speer, director of music at Lincoln Memorial University, gave the recital at the Washington Cathedral after evensong Nov. 6, with the following program: Prelude and Fugue in A major, Buxtehude; Elevation, Couperin; Fugue and Caprice No. 1, Roberday; Five Preludes, Milhaud; Baroque Prelude and Fantasia, Op. 34 (1948), Richard Arnell; Four Chorales from "Eighteen Great Chorale Preludes," Bach; Prelude and Fugue in C minor, Bach.

**Sam Batt Owens, Birmingham, Ala.**—The Montgomery Chapter of the American Guild of Organists presented Mr. Owens, organist of the Sixth Avenue Presbyterian Church, in a recital Nov. 21 at the First Baptist Church. His program included: Allegro, Concerto in A minor, Vivaldi-Bach; Chorale Preludes, "Sleepers, Awake" and "I Call to Thee," Bach; Prelude and Fugue in D, Bach; Suite for a Musical Clock, Haydn; Fantasia and Fugue on "B-A-C-H," Liszt; "The Nativity," Langlais; Scherzo, Whitlock; Finale, First Symphony, Vienne.

**Dr. Carl Wiesemann, New York City.**—Dr. Wiesemann played the organ solos at the Academy of Fine Arts and the organ accompaniment of the Saint-Saëns "Christmas Oratorio" for the Schubert Choral Society under the direction of Edward Margetson Dec. 18. His selections included: "From Heaven High," Pachelbel; Nativity Song, Bingham; "The Infant Jesus," Yoni; "Carillon" (Christmas Suite), Edmundson; organ and strings, Aria for Soprano, "Ein kleines Kindelein," Tunder; Sinfonia and Aria, "Ach Herr, lass Deine lieben Engellein," Tunder.

At the Christmas musicale and dinner of the Bohemians in the Waldorf-Astoria ball-room Dr. Wiesemann played the organ and accompaniments for a chorus under the direction of Solon Alberti. Dr. Wiesemann's numbers were: "Christmas," Dethier; Fantasia, "Joy to the World," Lemare; Fantasia on Old English Carols, Faulkes.

**Arnold Bourziel, A. A. G. O., Sturgis, Mich.**—The following program of Advent and Christmas music was presented by Mr. Bourziel at St. John's Episcopal Church Dec. 11: Christmas Rhapsody, Gigout; "Ave Maria," Schubert; "From Highest Heaven to Earth I Come," Pachelbel; "Noel" in G, d'Aquin; Fantasy on Christmas Carols, Blair; Chorale Prelude, "Rejoice Now, Christian Souls," "Sheep May Safely Graze" and "In dulci Jubilo," Bach; Toccata, "From Highest Heaven," Edmundson; Selections from "The Messiah," Handel.

The following program was played by Mr. Bourziel Nov. 20: Suite for Organ in F minor, Rogers; Nocturne in E flat, Chopin; Intermezzo, Callaerts; Toccata and Fugue in D minor, Bach; "The Cuckoo and the Nightingale," Handel; Largo from "New World" Symphony, Dvorak; Gavotte, Martini; Festival Toccata, Fletcher.

**John Huston, New York.**—The new Aeolian-Skinner organ in the First Presbyterian Church of Kilgore, Tex., was opened Nov. 28 with a recital by Mr. Huston, organist and choirmaster of the Church of the Holy Trinity, Brooklyn. A large audience, representing not only Texas but Louisiana and Arkansas, filled the church and expressed great interest and satisfaction both in the new organ and in the initial recital, which included the following: Allegro, Fourth Concerto, Handel; "A Tune for the Flutes," Stanley; "Come, Redeemer of Our Race" and Prelude and Fugue in G major, Bach; Pastoral, Roger-Ducasse; "Comes Autumn Time," Sowerby; Elegy, Willani; "Christmas Dance," Milford; Prelude for Advent, Bairstow; Finale, Sixth Symphony, Vienne.

**Wilbur H. Rowand, Macon, Ga.**—For a faculty recital of the Wesleyan Conservatory Nov. 16 Mr. Rowand selected these compositions: Third Chorale, Andriessen; Chromatic Study on the Name of "Bach," Piston; Madrigal, Sowerby; Fantasia and Fugue in G minor, Bach; "We Pray Now

to the Holy Spirit," Buxtehude; Jig Fugue, Buxtehude; Chorale in B minor, Franck; Scherzo from Fifth Symphony, Vienne; Meditation on Brother James' Air, Darke; Toccata, "Thou Art the Rock," Mulet.

**Austin Lovelace, A. A. G. O., Greensboro, N. C.**—The Piedmont Chapter, A. G. O., presented Mr. Lovelace in a recital Nov. 21 at the First Presbyterian Church. His program consisted of the following: "How Brightly Shines the Morning Star," Buxtehude; "Abide with Us, Dear Lord," "We All Believe in One God, Creator," and Fantasia in G major, Bach; Fugue on "B-A-C-H," No. 5, Schumann; Prelude and Fugue on "B-A-C-H," Liszt; Chorale in B minor, Franck; "The Rhythmic Trumpet," Bingham; Aria, Peeters; "Litanies," Alain.

**Mabel Zehner, Ashland, Ohio.**—Miss Zehner was heard in a recital at the First Presbyterian Church of Marion, Ohio, Nov. 13, playing these compositions: Introduction and Toccata in C major, Walden; Sonatina from the Cantata "God's Time Is Best" and Prelude and Fugue in D major, Bach; "The Quiet of the Forest," Dunham; Rondo from Concerto for Flute Stop, Rinck; "Rhapsodie Catalane," Bonnet; "Liebestod," from "Tristan and Isolde," Wagner; "The Musical Snuffbox," Liadoff; "Ave Maria," Schubert; Toccata from Fifth Symphony, Widor.

**William O. Tufts, A. A. G. O., M. S. M., Washington, D. C.**—Mr. Tufts, organist and choirmaster of the Takoma Park Presbyterian Church, gave the following program in a recital after evensong at the Washington Cathedral Dec. 4: Rigaudon, Lully; Chorale Partita, "Jesu, meine Freude," Walther; Prelude and Fugue in D major, Bach; Lento and Allegretto, Fantasia in C major, Franck; Chorale Prelude on "Rockingham," Noble; "Rejoice, Ye Pure in Heart," Sowerby.

Mr. Tufts was the organ soloist in the third of a series of Sunday vesper musicals at the Western Presbyterian Church Nov. 20, when he was assisted by Betty Burbank, contralto, and two violins and a cello. The organ numbers were these: Rigaudon, Lully; Prelude and Fugue in D major, Bach; Trio-Sonata for strings and organ, Corelli; Sonata for strings and organ, Mozart; "Rejoice, Ye Pure in Heart," Sowerby.

**Arnold Dann, Palm Beach, Fla.**—Mr. Dann gave his first recital at Bethesda-by-the-Sea Church Nov. 27 and devoted his program to music of French composers. He was assisted by his choir. The recital drew the largest audience ever attracted to this church for an organ program. The organ selections included: "Marche Pontificale," Widor; Two Byzantine Sketches ("The Memorial Chapel" and "The Rose Window"), Mulet; Chorale in A minor, Franck; Reverie, Bonnet; Air with Variations, d'Aquin.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—For his half-hour of music at Skidmore College Dec. 4 Mr. Saxton selected these numbers: Prelude, Fugue and Chaconne, Buxtehude; "Noel sur les Flûtes," d'Aquin; "O for a Closer Walk with God," Verrees; "The Squirrel," Weaver; "Echo Carol," Saxton; Variations from Sonata, Op. 14, Schumann; "Carillon de Westminster," Vienne.

**J. Herbert Springer, Hanover, Pa.**—Mr. Springer has offered recitals every Sunday afternoon during Lent on the Austin organ of nearly 13,000 pipes in St. Matthew's Lutheran Church. Among his programs have been the following:

Nov. 27—"Psalm 19," Marcello; "Elevation," Zipoli; Gavotta, Martini; Fuga, Pollaro; Concerto in D minor (Vivaldi), Bach; "Nocturne at Twilight," "Carillon" and Eclogue No. 3, Defamarter; Chorale in E major, No. 1, Franck.

Dec. 4—Short Prelude and Fugue, Boyce; Pavane, Byrd; "A Fancy," Stanley; Evening Song, Purcell; Concerto in D minor, No. 10, Handel; Improvisations on Gregorian Themes ("Puer Natus Est" and "Cibavit Eos"), Titcomb; "Meditation a Ste. Clotilde," James; Chorale in B minor, No. 2, Franck.

Dec. 11—"Praise to the Lord, the Almighty," "Peace Be with You," Mercadante-Toccata and Prelude on "Puer Nobis," Edmundson; Sonata in F minor, No. 1, Mendelssohn; Pastoral, "Divertissement" and Berceuse, Vienne; Chorale in A minor, No. 3, Franck.

**Charles Schilling, M. S. M., F. T. C. L., F. A. G. O., Springfield, Mass.**—For his fourth annual recital at the First Church of Christ, Congregational, Oct. 23 Mr. Schilling played the following: Prelude and Fugue in E flat ("St. Anne"), Bach; "Were God Not with Us" (Psalm 124), Hanff; Noel, Le Begue; Canzona, Gabrieli; "The Musical Clocks," Haydn; Prelude and Fugue on "B-A-C-H," Liszt; Cantabile, Franck; "God among Us" (from "The Birth of Our Lord"), Messiaen.

**Paul Stroud, Ottawa, Kan.**—Professor Stroud, head of the piano and organ departments at Ottawa University, gave the dedicatory recital on a Baldwin electronic organ in the Baptist Church of Wellsville, Kan., with this program: Largo, Handel;

Chorale Prelude, "O Sacred Head, Now Wounded," and Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring" (piano, Stanley DeFries; organ, Paul Stroud), Bach; "Sketches of the City," Nevin; Toccata for Flutes, Yoni; "Jagged Peaks in the Starlight," Clokey; Concert Variations, Bonnet.

**Lyman McCrary, Washington, D. C.**—Mr. McCrary, organist of the First Church of Christ, Scientist, was presented in a recital at Calvary Methodist Church Nov. 29. His offerings were the following: Chaconne, Couperin; "Organum Triplex," Perotin Le Grand; Passacaglia, Buxtehude; Chorale Prelude, Bach; "Weinen, klagen," Liszt; "The Mystic Organ," Tournemire; Intermezzo, Jepson; "Matin Provencal," Bonnet.

**John McDonald Lyon, Los Angeles, Cal.**—Mr. Lyon gave the third recital in the series at the Wilshire Methodist Church on the evening of Nov. 13. His program consisted of these numbers: Three Chorale Improvisations, Karg-Elert; "Le Chemin de la Croix," Dupré; Pastoral, Milhaud; Introduction and Allegro Moderato, Ropartz; Two Chorale Preludes on American Folk Hymns ("Land of Rest" and "Christian Union"), Donovan; "Nef" (Nave), Mulet; "Romance," Fourth Symphony, Vienne; Chorale, Second Symphony, Vienne.

In a recital Dec. 7 at the First Methodist Church of Ashland, Ore., Mr. Lyon played: Three Chorale Improvisations, Karg-Elert; "Forest Green," Purvis; Sinfonia to Cantata 156 and Prelude and Fugue in E minor, Bach; "Cristo Rey," Ravanello; Arabesque, Vienne; "Dreams," McAmis; "Sunrise," Karg-Elert.

**Burnett Andrews, Morristown, N. J.**—Mr. Andrews, organist and choirmaster of St. Peter's Church, presented the following program in a recital Sunday afternoon, Nov. 27, at his church: Chaconne, Couperin; Pavane, Byrd; Voluntary in C, Blow; "Good News from Heaven," Pachelbel; "Behold, a Rose Is Blooming," Brahms; Prelude and Fugue in C major, Bach; Chorale, Fugue and Cantabile, Honegger; "Piece Heroique," Franck.

**Ruth McNeil, Staunton, Va.**—A program of Christmas music was played by Dr. McNeil, head of the organ department of Mary Baldwin College, in a recital sponsored by the Augusta County Chapter, American Guild of Organists, at the Second Presbyterian Church, Staunton, Dec. 12, using the three-manual Möller organ installed about a year ago. Dr. McNeil was assisted by Gordon Page of the voice department of Mary Baldwin College. The organ selections were: "In dulci Jubilo," Bach; "Vom Himmel hoch," Pachelbel; "Es ist ein Ros' entsprungen," Brahms; "Shepherds' Song at the Manger," Liszt; "How Bright Appears the Morning Star," Karg-Elert; "Noel," DuBois; Pastoral, First Sonata, Guilman; "Adeste Fideles," Edmundson; "The Holy Boy," Ireland; "The Christmas Pipes of County Clare," Gaul; "Nativity Miniatures," Taylor.

**James L. Strachan, Portland, Ore.**—Mr. Strachan, organist and choirmaster of Trinity Episcopal Church, gave a recital on the new Möller organ Nov. 13. The Oregon Chapter, A. G. O., sponsored the recital and held a reception afterward. Mr. Strachan presented the following program: "Fugue a la Gigue," Buxtehude; "Sheep May Safely Graze," Bach; Prelude and Fugue in A minor, Bach; "Sonata Romantica," Yoni; Adagio from Third Symphony, Vienne; "Piece Heroique," Franck; "Enchantment," Strachan; Toccata in D major, Kinder.

**Arnold Blackburn, Lexington, Ky.**—Mr. Blackburn, organist of the University of Kentucky, presented the following program in a recital at the memorial auditorium Sunday afternoon, Oct. 30: Chaconne, Couperin; "Clausulas de Primer Tono," de Santa Maria; Chorale Preludes, "Lobe den Herren," Walther, and "Vom Himmel hoch," Pachelbel; Allegro and Presto, Concerto in A minor, Vivaldi; Elegy, Thalban-Ball; Toccata on "Ave Maris Stella," Dupré; "Chant de Paix," Langlais; "Les Enfants de Dieu," Messiaen; Sonata on the Ninety-fourth Psalm," Reubke.

Mr. Blackburn gave the following program at the evensong service Dec. 4 in Christ Episcopal Cathedral, of which he is organist and choirmaster: "Sleepers, Wake," Bach; "Come, Saviour of the Gentiles," Bach; "Lo, How a Rose," Praetorius-Brahms; Pastoral, Valentini-E. P. Biggs; "In dulci Jubilo," Dupré; "Rejoice, Beloved Christians," Buxtehude.

**J. Max Kruwel, Kansas City, Mo.**—Mr. Kruwel, minister of music of the Grand Avenue Methodist Temple, gave a recital at the church he served before he went to Kansas City—Salem Evangelical and Reformed in Quincy, Ill.—on Nov. 16. He presented a program made up of the following numbers: Prelude in A minor, Chorale Preludes, "I Call to Thee" and "Come, God, Creator," and Toccata and Fugue in D minor, Bach; "Variations de Concert," Bonnet; "A Sea Song" and "To a Wild Rose," MacDowell; "Now

Thank We All Our God," Karg-Elert; Fantasia in B flat, "Tranquility" and Variations on the Hymn-tune "Gordon," Kruwel.

**Tom Ritchie, M. Mus., Kearney, Neb.**—Mr. Ritchie, a member of the faculty of Midland College, gave a dedicatory recital on an organ in the First Lutheran Church on the evening of Nov. 20. His selections were these: Suite, "Water Music," Handel; Gavotte, Martini; Toccata and Fugue in D minor, Bach; Chorale Preludes, "I Call to Thee," Bach, and "A Rose Breaks into Bloom," Brahms; Scherzo, First Symphony, Vienne; Andantino, Franck; Paraphrase on "St. Kevin," Miles.

**Bessie Black Young, Des Moines, Iowa.**—In a recital Dec. 4 for the Central Iowa Chapter, A. G. O., at the University Christian Church, on the four-manual Kilgen organ, Miss Young played: "Psalm 19," Marcello; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in E minor (Cathedral), Bach; "Ronde Francaise," Joellmann; "Clouds," Ceiga; "Chinese Boy and Bamboo Flute," Spencer; "Toccata Basse" (Pedal Solo), Bedell; Gavotte, Felton; "Dreams," McAmis; Finale, Second Symphony, Widor.

**Ruth S. Canfield, Rochester, N. Y.**—At the Masonic Temple auditorium Mrs. Canfield played the following program on the evening of Dec. 1: Chorale Preludes, "O Lord, to Me, Poor Sinner, Buxtehude-Bingham, and "Nun komm," der Heiden Heiland," Bach; "Adeste Fideles" and "Aria Serioso," Karg-Elert; "The Children of God," Messiaen; Fantasia and Fugue in G minor, Bach.

**Joseph H. Greener, A. A. G. O., Seattle, Wash.**—The following program was played by Mr. Greener in a recital Dec. 1 at Seattle University: "Jesu, Joy of Man's Desiring," Chorale Prelude, "O God, Be Merciful to Me," and Fugue in G, Bach; Cantilena, Demarest; "Suite Gothique," Boellmann; Chorale Prelude, "Now Thank We All Our God," Means; "Chanson de Joie" and Christmas Pastoral, Greener; Toccata in G, DuBois.

**Arthur A. Birkby, Camden, N. J.**—Mr. Birkby, organist and choirmaster of the North Baptist Church, gave a recital Dec. 5 on the recently dedicated Möller organ in the Lutheran Church of Our Saviour, Haddonfield, N. J. The program consisted of the following compositions: "I Call to Thee," "Blessed Jesu, at Thy Word" and Prelude and Fugue in D major, Bach; Chorale, Jongen; Sonata No. 3, in A major, Mendelssohn; Prelude, Fugue and Variation, Franck; Toccata in F major, Widor.

**E. L. Drogemuller, Garden City, Kan.**—In a recital at Trinity Lutheran Church Nov. 27 Mr. Drogemuller presented the following program: Chorale Prelude on "A Mighty Fortress," Haase; "Shepherd's Morning Song," Arthur Davis; Cradle Song, Bach; "Jesu, Joy of Man's Desiring," Bach; Vesper Meditation, Gregory Cohn; Preludio, Sonata in C minor, Guilman; "Gesu Bambino," Yoni; Fantasia on "Duke Street," Kinder.

**Joseph C. Gould, Mobile, Ala.**—Mr. Gould was assisted by Mrs. Earle Pendleton, violinist, in a recital at the Government Street Methodist Church Dec. 7. The organ program included: Trumpet Tune, Purcell; "When Thou Art Near," Bach; "In dulci Jubilo," Bach; "Gloria in Excelsis Deo," Couperin Le Grand; Chaconne, Couperin; "Good News from Heaven," Pachelbel; Berceuse, Vienne; "Noel," Mulet; "Grand Choeur," Renaud.

**Velma Harden Stratton, Boston, Mass.**—Mrs. Stratton gave twenty-minute prelude recitals on Sundays through Advent at Leyden Church, Brookline, and played the following: "Sleepers, Wake," Karg-Elert; Musette and Chorale, Bossi; Toccata, Muffat; Prelude, Clerambault; Cradle Song (Christmas Oratorio), Bach; Prelude, Fugue and Chaconne, Buxtehude; Pastoral, Franck; "Noel," Le Begue; Rhapsodie on Christmas Themes, Gigout; "Sleepers, Wake," Bach; "Noel," Bossi; Improvisation on "God Rest You Merry," M. J. Roberts; "Vom Himmel hoch," Pachelbel; "Divertissement" and "Clair de Lune," Vienne.

**John T. Erickson, Mus. D., A. A. G. O., New York City.**—At the Gustavus Adolphus Church Lucia festival Dec. 3 organ numbers by Dr. Erickson were these: "Var hilsad Sköna Morgonstund," Otto Olsson; "Julafest," Malling; "Jesus är mitt liv och Hilsa," Zellbell; "Giga," Londicer; "Det är en ros utsprungen," arranged by Erickson.

**Robert Leech Bedell, Ph. D., Mus. D., New York City.**—In a recital for the Long Island Chapter of the American Guild of Organists at the Munson-Pasquet Studio in Garden City Sunday evening, Jan. 15, Dr. Bedell will play: Two Unfinished Fragments (completed by R. L. B.), Bach; Offertory for Midnight Mass, Hure; "Messe Basse" (Suite), Bedell; "Chant de Bonheur," Bedell; Grand Chorus in D major, West; Canon on a Ground Bass, Henry Purcell; March, Lucien Nivard; Offertoire, Cesar Galeotti; "Rigaudon et Musette" and Cantilene, Bedell; Toccata in D minor, Reger.

# Programs of Recitals

**Luther T. Spayde, Mus.M., Fayette, Mo.**—Professor Spayde, head of the organ department at Central College, gave a recital sponsored by the Community Music Association of Independence, Mo., in the Christian Church of that city Sunday afternoon, Nov. 20, and played the following program: "Psalm 19" (first movement), Marcello; "The Hen," Rameau; "Jesu, Joy of Man's Desiring" and Prelude and Fugue in D major, Bach; Andante Sostenuto, "Symphonie Gothique," Widor; Bell Prelude, Clokey; Scherzo in G major, Dunham; Spiritual, Purvis; Toccata, Widor.

**Rachel Pierce, Gaffney, S. C.**—Limestone College presented Miss Pierce in a recital at Curtis Auditorium Nov. 4. She played these compositions: "Grand Choeur," Guy Weitz; "A Toy," Farnaby; Chorale Prelude, "By the Waters of Babylon," Bach; Fantasia and Fugue in G minor, Bach; Sonata in D minor, No. 6, Mendelssohn; Hymn Preludes, "Rise Up, O Men of God" and "Nearer, My God, To Thee," Bingham; "L'Organo Primitivo," Yon; "Thou Art the Rock," Mulet.

**Jeanne Gentry Waits, Tulsa, Okla.**—The Tulsa alumnae club of Mu Phi Epsilon presented Mrs. Waits in a recital at the First Methodist Church Oct. 25, when she played the following program: "Fugue a la Gigue," Bach; "Come, Sweet Death," Bach-Fox; Fantasia and Fugue in G minor, Bach; Prelude and Fugue in G minor, Dupré; "Requiescat in Pace" and "Pageant," Sowerby; "Hymn to the Stars," Karg-Elert; Sonata on the Ninety-fourth Psalm, Reubke.

**David R. Thurman, Jr., Miami, Fla.**—Mr. Thurman played these numbers in a recital of the University of Miami School of Music at Trinity Episcopal Church Sunday afternoon, Oct. 23: Prelude and Fugue in C major, Chorale Prelude, "Ich ruf zu Dir," and Fugue in C major (Fantasia), Bach; Sonata No. 2, Mendelssohn; "The Citadel at Quebec," Russell; Arabesque, Vierne; Trumpet Voluntary, Purcell.

**W. Donald George, New Orleans, La.**—Mr. George, organist and choirmaster of Christ Church Cathedral, presented the following request program after evening prayer Nov. 6: "Psalm 19," Marcello; Pastoral, Traditional; Toccata and Fugue in D minor and "Fugue a la Gigue," Bach; "A Lovely Rose Is Blooming," Brahms; Toccata, Fifth Symphony, Widor. **Stanley Walker, A.A.G.O., Walla Walla, Wash.**—In a recital Nov. 13 at which he had the assistance of Julian Lobsien, violinist and a chamber orchestra at the Walla Walla Conservatory Mr. Walker and the orchestra presented this program: Prelude and Fugue, C major, Bach; Arioso, Cantata 156, and Sinfonia to "We Thank Thee, God," Bach-Grace; Canzonetta, D major Concerto, Tchaikovsky; Praeludium and Allegro, Pugnani-Kreisler; Concerto, "The Cuckoo and the Nightingale," Handel; Variations on a Corelli Theme, Tartini-Kreisler; Rondo, Mozart-Kreisler; "Caprice Viennois," Kreisler; Andante, Stamitz-Dickinson; "Benedictus," Reger; "Bourree et Musette," Karg-Elert; Finale, Fourth Symphony, Widor.

**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio**—For his recital after evensong at Trinity Cathedral Dec. 4 Mr. Kraft selected the following program: Fanfare and Gothic March, Weitz; Preludio, Corelli; Toccata (Dorian), Bach; Sonata, Elgar; "The Cathedral at Night," Marriott; Toccata, Van Hulse.

**Caspar Koch, Pittsburgh, Pa.**—Dr. Koch's program at Carnegie Hall, North Side, Dec. 11 included these works: Sonata in F minor, Mendelssohn; "Clair de Lune," Debussy; "Ronde Francaise," Boellmann; "Benedictus," Edmundson; Toccata on a Gregorian Theme, Yon.

**Dudley Warner Fitch, Des Moines, Iowa**—Mr. Fitch played the following program of Christmas music Sunday afternoon, Dec. 18, at St. Paul's Episcopal Church: Chorale from "Christmas Oratorio," "Sheep May Safely Graze" and "In dulci Jubilo," Bach; "Noel Languedogien," Guilman; "Christmas Pipes of County Clare," Gaul; "Notte de Natale," Mauro-Cottone; Pastoral, First Sonata, Guilman; "The Shepherds in the Field," Malling; Carol Rhapsody, Saxton; "Star of Hope" ("Salve Mater"), Biggs.

**Clifford C. Loomis, Elizabethton, Tenn.**—Dr. Loomis of Sullins College, Bristol, Va., gave a recital at the First Baptist Church on the afternoon of Oct. 30 on the new three-manual Möller organ. His program was as follows: Prelude and Fugue in C major, Chorale, "Est ist das Heil uns kommen her," Kirnberger; "Cor-tege and Litany," Dupré; "The Chapel of San Miguel," Seder; "Clouds," d'Antilly; Chromatic Sonata (first movement), Yon; Scherzo on a Familiar Air: Evensong, Bairstow; Toccata in F, Widor.

**Griff Perry, Aniston, Ala.**—Mr. Perry, organist of the Parker Memorial Baptist Church, gave a Christmas recital at the Seventeenth Street Baptist Church for the benefit of the organ fund Dec. 2. His numbers were the following: "Come, Ye

Thankful People, Come," Elvey-Woods; "Thanks Be to Thee, O Lord," Handel; "Salvation Now Is Come to Earth" and "O Hail This Brightest Day of Days," Bach; "Noel Provencal," Bedell; "A Lovely Rose Is Blooming," Brahms; "Cantique de Noel," Adam-Noble; "Greenleeves," Purvis; "The Christmas Pipes of County Clare," Gaul; Christmas Pastoral, Har-ker; "Nativity Miniatures," Taylor.

**Dorothy Flexner, Baltimore, Md.**—Mrs. Flexner, organist of the Wilson Memorial Methodist Church, presented the following program in a recital Oct. 27 at her church: Concerto in G major, Chorale Prelude, "O Lord, Have Mercy on Me," and Sinfonia, "We Thank Thee, God," Bach; Chorale in A minor, Franck; "The Musical Clocks," Haydn; Allegretto Grazioso, Robert Russell Bennett; Antiphon 3, "I Am Black but Comely, O Ye Daughters of Jerusalem," and Prelude and Fugue in G minor, Dupré.

**Nancy Poore Tufts, Washington, D. C.**—Mrs. Tufts had the assistance of Cairine Easterling, cellist, and Frank M. Abeel, baritone, in the first vesper musicale of the season at the Western Presbyterian Church Oct. 23. Her organ numbers were these: Sonata in the Style of Handel, Wolstenholme; Suite in G minor, Woodman.

**Amy Cleary Morrison, Indianapolis, Ind.**—Mrs. Morrison, organist of the Central Christian Church, was guest organist Dec. 11 at the Wabash Avenue Presbyterian Church, Crawfordsville, Ind. The choir gave a carol service and several numbers from "The Messiah." Mrs. Morrison played: "Noel" in G, d'Aquin; "In Sweet Jubilation," Bach; Carols of the Christ-child, Marryott; "A Shepherd's Evening Prayer," Nevins; Christmas Carols in G minor, Guilman.

**Edward Eigenschenk, Chicago**—Dr. Eigenschenk gave the following program in a Christmas recital Dec. 18 at the Second Presbyterian Church, with the assistance of Jeannine Hager, contralto: "Nativity Miniatures," Taylor; "March of the Magi," Dubois; Aria, "Slumber, Beloved," Bach-Grace; "Hallelujah Chorus," Handel.

**Margaret E. Cawley, New London, N. H.**—In a vesper recital at Colby Junior College Nov. 20 Miss Cawley played: Chorale Preludes, "I Call to Thee" and "Our Father in the Heaven Who Art," Bach; Fantasia and Fugue in A minor, Bach; "A Song for St. Cecilia's Day," Dryden; "Cradle Song of the Virgin," Brahms; "Legende," Vierne; Sonata 2, Hindemith; "Actus Tragicus" and "St. John 14:27," "Religious Preludes," Weinberger.

**Betty Lou Klein, Ottawa, Kan.**—Miss Klein, who is studying organ with Paul Stroud, gave a vesper recital at the First Methodist Church Nov. 20. Her program included: Fantasia and Fugue in A minor, Bach; Arioso, Bach; Sonata, No. 2, Mendelssohn; "In a Norwegian Village" and Ballade in D, Clokey; "Litanies," Alain. **Frederic T. Egner, Mus.D., London, Ont.**—Dr. Egner, organist of Cronyn Memorial Church in London, was heard in a recital at the Westside United Church of Owen Sound, Ont., Nov. 15. His program consisted of these compositions: Overture to "Stradella," Flotow; "Pilgrims' Chorus," Wagner-Liszt; Quartet from "Rigoletto," Verdi; Sextet from "Lucia," Donizetti; "The Chimes of Gloucester Cathedral," Williams; "The Nightingale and the Rose," Saint-Saens; Prelude and Fugue on "B-A-C-H," Liszt; "Drifting Boat and Evening Chimes," "Capes Trinity and Eternity" and Toccata on a Bell Theme, Egner.

**Peyton J. Brown, Woodside, N. Y.**—In a recital Sunday evening, Nov. 20, at the Woodside Community Church Mr. Brown presented the following program: Trumpet Voluntary, Purcell; Minuet in A, Becherlin; Andantino, Franck; "Song of the Basket Weaver," Russell; "Liebster Jesu," Air and Prelude and Fugue in D minor, Bach; Second Sonata, Borowski.

**Gordon Young, Fort Worth, Tex.**—Mr. Young of Texas Christian University gave a recital at the First Presbyterian Church of Fort Scott, Kan., Sunday afternoon, Nov. 13, as a feature of the ninetieth anniversary of the church, of which his father, the late Rev. Benjamin Young, was once the pastor. His program consisted of the following compositions: Toccata and Fugue in D minor, Air from Orchestral Suite in D and Fugue in D major, Bach; Scherzetto, Vierne; Variations on a Noel, Bedell; "Carillon-Sortie," Mulet; Fantasia on "Nettleton," Gordon Young; Toccata from Fifth Symphony, Widor.

**Orrin Clayton Suthern, New Orleans, La.**—Mr. Suthern, associate professor of music at Dillard University, gave a recital in St. Philip's Episcopal Church, Omaha, Neb., Nov. 13. His program included: "Psalm 18," Marcello; Sonatina, "God's Time Is Best," Bach; Prelude and Fugue in G major, Bach; Menuetto, Haydn; Chorale Prelude, "In Dir ist Freude," Bach; "Piece Heroique," Franck; "The Virgin's Slumber Song," Edmundson; "Humoresque," "L'Organo Primitivo," Yon; Toccata on "O Filii et

Filiae," Farnam; "Ave Maris Stella," Bedell; "Carillon-Sortie," Mulet; "The Squirrel," Weaver; Aria, Peeters; Festival Toccata, Fletcher.

**Eugene M. Nye, Seattle, Wash.**—In a recital at Trinity Church Oct. 23 Mr. Nye played: Chaconne, Couperin; "Praise God, Ye Christians," Buxtehude; Suite in F, Corelli; Fantasia in G minor, Bach; Tuba Tune, Lang; Chorale Improvisation on "Now Thank We All Our God," Karg-Elert; Antiphon 3 ("Vespres du Commun"), Dupré; Hymn, "How Great Is Thy Wisdom," McIntyre-Schreiner; "Carillon for a Joyful Day," McKay; Berceuse, Dickinson.

**Lauren B. Sykes, A.A.G.O., Portland, Ore.**—Mr. Sykes was heard in the following program at the Cascade College Chapel Nov. 18: Trumpet Tune and Bell Symphony, Purcell; "The Fifers," d'Andrieu; "Sleepers, Wake!" and "Now Thank We All Our God," Bach; Toccata and Fugue in D minor, Bach; Sketch in D flat, Schumann; Andante Tranquillo, Third Sonata, Mendelssohn; "Piece Heroique," Franck; Caprice (MS.), Smith; "Carillon," DeLamarter; Improvisation (Suite in D), Foote; "Echo," Yon; "Chimes of Westminster," Vierne.

**Dorothy A. Goossen, Grand Rapids, Mich.**—Miss Goossen gave a vesper recital Nov. 13 at Bethlehem Lutheran Church, with this program: "Psalm 19," Marcello; Air, Tartini; "Deck Thyself, My Soul," Brahms; Prelude, Fugue and Variation, Franck; Trumpet Tune in D, Purcell; Bible Poems ("The Last Supper" and "Hear, O Israel"), Weinberger; Variations on a Noel, d'Aquin; Toccata in D minor, Bach.

**Brooks M. Davis, Nashville, Tenn.**—Mr. Davis played the following program at Scarritt College Nov. 20: Chorale Prelude, "In Dir ist Freude," Bach; Sinfonia, Chorale and Variation and Toccata and Fugue in D minor, Bach; Tenth Concerto, Handel; "Benedictus," Reger; Antiphon on "I Am Black but Comely," Dupré; Bible Poems ("Abide with Us, for It Is Toward Evening" and "Hear, O Israel"), Weinberger; Festival Toccata, Fletcher.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—Among Mr. Brown's December programs at the Spreckels organ pavilion in Balboa Park under the auspices of the City of San Diego have been the following:

Dec. 3—March in G major, Schreiner; Chorale Prelude, "O Sacred Head Once Wounded," Bach; Tenth Sonata (Allegretto, Presto), Haydn; "Paschal Alleluia," Kopolyoff; "Lead Me, Lord," Wesley; Second American Sinfonietta,

Morton Gould; "Vienna Dreams," Siczynski; "Funeral March of a Marionette," Gounod; Grand Potpourri, "Erminie," Jacobowski.

Dec. 4—Toccata, Adagio and Fugue in C major, Bach; Gavotte in B flat major, Handel; Variations on an American Air, Flagler; "Bonnie Sweet Bessie," Gilbert; Valse, Op. 56, Godard; "Indian Love Call" ("Rose Marie"), Friml; Second Hungarian Rhapsody, Liszt; "Romance," "Valse Triste," "Finlandia," Sibelius.

**Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.**—For his recital at Grace Church Dec. 1 Dr. Boothroyd selected this program: Theme with Variations, from Septet, Op. 20, Beethoven; Best; Offertory on "O Filii et Filiae," Guilman; "Pilgrims' March," from Symphony 4, Mendelssohn; "Dreams," Wagner; Festival Music from "Die Meistersinger," Wagner.

**Per Olsson, A.A.G.O., New York City**—Professor Olsson gave a recital at Trinity Lutheran Church Sunday afternoon, Nov. 20. His program was as follows: "Ein feste Burg," Hanft; Prelude, Ninth Sonata, Corelli; Trumpet Tune and Air, Purcell; Prelude and Fugue in B minor, Bach; Scherzo, Fifth Sonata, Guilman; Pastoral, Hägg; "Grande Piece Symphonique," Franck.

**Valentina Woshner Filling, Pitts-burgh, Pa.**—Mrs. Filling gave the recital at North Side Carnegie Hall Nov. 27, presenting the following program: "Piece Symphonique," Tournemire; Praeludium 1, "Rorate Caeli," Campbell-Watson; Fugue in C sharp minor, Honegger; "Midnight," Torjussen; "Pastel" in F sharp minor, Karg-Elert; Fantasia and Fugue on "B-A-C-H," Reger.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—Mr. Murphree gave his annual Christmas program at the University of Florida Dec. 11, playing: "Adeste Fideles," Edmundson; "Christmas in Sicily," Yon; "Noel" in D minor, d'Aquin-Bitgood; "March of the Wise Men," Cronham; Variations on a Noel, Dupré; "Christmas Evening," Mauro-Cottone; Coventry Carol, "Come, Emmanuel," Walton; "Green-sleeves," Purvis; "Noel," Bedell; Toccata, "Vom Himmel hoch," Edmundson.

**Paul Allwardt, New York City**—Mr. Allwardt will give a recital on the evening of Jan. 9 in James Chapel at Union Theological Seminary. He will present the following program: Sonata, Krenek; Chorale Prelude, "An Wasserflüssen Babylon," Bach; Canonic Variations, "Vom Himmel hoch," Bach; Triple Chorale, "Sancta Trinitas," Tournemire; Sonata, Allegro assai (third movement), Howells.

## ORGAN SONATAS - SUITES and SERVICE GROUPS

<b>BOROWSKI, FELIX</b>		<b>LYNES, FRANK</b>	
Third Sonata	2.00	Op. 49. Sonata	1.50
<b>CANDLYN, T. FREDERICK H.</b>		<b>MANSFIELD, ORLANDO A.</b>	
Sonata-Rhapsody in 3 movements		Cameos	1.00
I. Fantasie-Impromptu	1.00	<b>MATTHEWS, J. SEBASTIAN</b>	
II. Evensong	.75	3 Preludes on American	
III. Toccata	1.00	Hymn-Tunes	.75
<b>CLEWELL, RALPH E.</b>		<b>MILES, RUSSELL HANCOCK</b>	
Suite	1.00	Three Improvisations	
<b>COKE-JEPHCOTT, NORMAN</b>		(Communion)	.75
Miniature Trilogy	.75	<b>MOE, BENNA</b>	
<b>DUNHAM, HENRY M.</b>		Op. 12. Alpine Suite	1.00
Op. 10. First Sonata	2.00	<b>TRUETTE, EVERETT E.</b>	
Op. 22. Third Sonata	1.25	Op. 32. Nuptial Suite	1.50
<b>FAULKES, WILLIAM</b>		Op. 29. Suite in G minor	
Toccata, Carillon and March	1.00	(Published in separate numbers)	
<b>FOOTE, ARTHUR</b>		Allegro-Symphonicque, Inter-mezzo, Grand Choeur, Medita-tion, Fugue	
Op. 54. Suite in D	1.25	<b>WHITMER, T. CARL</b>	
<b>HOLLOWAY, F. W.</b>		Four Short Pieces for the Church Service (Complete)	.75
Op. 57. Suite Arabesque	1.00	1. Behold the Lamb of God	
<b>KARG-ELERT, S.</b>		2. Meditation	
Op. 154. A Cycle of Eight		3. Suffer the Little Children	
Short Pieces	1.00	4. Take up therefore Thy Cross	
<b>LEMARE, EDWIN H.</b>			
Op. 138. Twilight Sketches	1.25		

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## New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Fantasia Contrappuntistica sopra O Filii et Filiae"; "Ricercata quasi Fantasia sopra B-A-C-H"; two pieces for organ by Camil van Hulse; published by M. Witmark & Sons, New York.

Here are two of the most significant works, both large scale, to be found among recently issued works for the organ. The composer's name is a comparatively new one but his publications ahead of this brace have established his fame. He stands in the front rank for his contrapuntal facility, his harmonic power, gifts of musical architecture, knowledge of organ idiom and fertility. These two new issues reveal these virtues in an even higher degree. Both are compositions in the grand manner. The Fantasia, as the composer's foreword states, represents an attempt at combining features of style and content, form, crystallized in the time of Bach and his contemporaries, with a harmonic texture of contemporary meaning. Ten parts are individualized. The modal traditional theme is first used as the basis for a two-part "Praeludium." After a short interlude we have a canon in two parts over the theme in the pedals. Another interlude, this time brilliant and in full harmony, leads to a two-part canon cancrizans. A still more showy interlude for full organ bridges into part 7, a canon in contrary motion over a pedal basso continuo. A final interlude in imitative style leads effectively to the fughetta in four parts, which, in turn, bursts into the brilliant last movement, a scintillating, effervescent toccata. Concert players are urged to make the acquaintance of this new work—it will amply repay all attention. Large-scale organ works of this caliber and importance are met too seldom.

The other title listed above is shorter and not so profound on the scholastic side. But it is an unusual work nevertheless. The composer has given full scope to his command of modern, largely dissonant harmony, the texture is fuller and the form more of a cyclic unit, more closely knit. It is an imposing concert piece of bravura quality. Both composer and publisher are to be congratulated on the superlative quality of these two new issues.

Arioso in G, Bach; "The Palms," Faure; "Star of the East," Kennedy; "Elegie," Massenet; Coronation March, Meyerbeer, and "Evening Star" ("Tannhäuser"), by Wagner, arranged for organ by Kenneth Walton; published by the Century Music Publishing Co., New York.

Six familiar and well-tried favorites set forth in new and effective transcriptions for the organ by a competent arranger. Unnecessary difficulties have been avoided; practical limitations as to manual and stop demands have been observed. The pieces are all good examples of simple and familiar music well set for the organ. Registration suggestions for the Hammond are provided.

"In Memoriam," by Byron J. Roberts; "The Cathedral at Night," by Frederick Marriott; two pieces for organ, published in the St. Cecilia Series by the H. W. Gray Company, Inc.

Two interesting additions to this splendid series of publications for the organ. The first title has a nobility of content, a soberness that is suggestive of its title, and can boast of a well-made, successful crescendo that builds to a fine climax just before the music drops to a short and soft coda—a well-handled effect. The piece is melodically attractive, not hard to play, of more than average musical interest.

The Marriott number is built on a poetic program printed at the top of the first page. Much use is made of the pedal organ point, a device that plays a vital part in the construction of the tone poem. Clever touches of modal harmony are presented and the registration is rich and colorful. This selection should work out as a very attractive contrast number for a recital; it also has definite and positive service values.

Old Netherland Masters for the Organ, volumes 1 and 2, edited by Flor Peeters; published by H. Lemoine & Co., Paris and Brussels.

A few months ago we carried a very complimentary review of the third volume of this series, making note of the historical and cultural excellence of the project as well as the practical virtues of introducing to us a lot of interesting music

until now largely unknown. These words of praise can well be extended to cover the other two books in the set now at hand. These three volumes, handsomely printed, substantial entities; should be in every musical library, both for their historical and intrinsically musical values.

Selected Organ Works by Johann Pachelbel, volume 1; Seven Chorale Partitas for cembalo or organ, by Pachelbel, volume 4; edited by Karl Matthaei; published by Baerenreiter Verlag, Kassel and Basel.

These two volumes are reprints of a project that was put into fruition just prior to the outbreak of the war. The contents of the edition are uniquely valuable in giving one a good survey of the vital creative work of a great composer, one of the most important of the immediate predecessors of the greater Bach. Let it be emphasized that this music smacks of much more than mere historical interest. In these pages speaks a creative spirit of eloquence and expressiveness worthy of attention these days for the music's own sake.

"The Belwin Hammond Organ Course," in four books, by Arthur Wildman; published by Belwin, Inc., New York City.

In the pages of these four books, in progressive order, a noted pedagogue has laid out procedures and materials that should assure much better understanding of and lead to much better exploitation of the Hammond electronic organ than has been common in the past. The technical possibilities and peculiarities of the instrument are well laid down, the principles of its tonal resources are explained and its musical idioms are outlined in detail. A wealth of musical material is provided, laid out with the wisdom that can come only from years of practical experience in the teaching field. This set of instruction books represents the best considered and best contrived system of training offered an average person to exploit the electronic instrument that so far has come to this reviewer's attention.

Concerto for Organ, Op. 4, No. 2, by G. F. Handel, edited by Karl Matthaei; published by Baerenreiter Verlag, Kassel and Basel.

One of the Saxon master's most brilliant and telling ensemble works including solo organ, in a new edition that presents the organ part with the complete score—strings, two oboes, optional bassoon and cembalo—so set that it can be played without other instruments.

## ADVENT RECITALS AT HOLY

## TRINITY CHURCH, BROOKLYN

The first series of Advent organ recitals at the Church of the Holy Trinity, Brooklyn, N. Y., was played on the four-manual Skinner organ by Mabel Davis, Harlan Laufman and John Huston, organist and choirmaster of the church. Planned to supplement the already existing Lenten series of recitals, played by Mr. Huston on Wednesdays during the noon hour, these evening recitals won the support of parishioners unable to be present during business hours.

On Nov. 30 Miss Davis presented the following program: Toccata and Fugue in D minor, Bach; Chorale Preludes, "My Soul Doth Magnify the Lord" and "Rejoice, Beloved Christians," Bach; Sinfonia to Cantata 29, "We Thank Thee, God," Bach; "A Rose Breaks into Bloom," Brahms; "Vesper du Commun," Dupré; "Cortege and Litany," Dupré.

On Dec. 13 Mr. Laufman, assistant organist at Grace Church, New York City, played: "Psalm 19," Marcello; Chorale Preludes, "Whither Shall I Flee?", "When We Are in Deepest Need" and "Sleepers, Wake!", Bach; Toccata on "O Filii et Filiae," Farnam; "Chant de Paix," Langlais; Two "Vesper du Commun," Dupré; Cantabile and Finale, Second Symphony, Vienne.

Mr. Huston's programs were as follows:

Dec. 7—Allegro, Fourth Concerto, Handel; "A Tune for the Flutes," Stanley; Chorale Prelude, "Come, Redeemer of Our Race," Bach; Pastorale, Roger-Ducasse; Chorale Improvisation, "Sleepers, Wake! A Voice Is Calling," Karg-Elert; "A Rose Breaks into Bloom," Hugh Porter; Two Invocations ("Pulchra est Luna" and "Electa ut Sol"), Dallier.

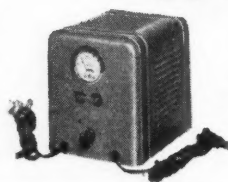
Dec. 21—"Fugue à la Gigue," Bach; Variations, "Thou Prince of Peace," Johann Bernard Bach; "Noel Grand Jeu et Duo," d'Aquin; Chorale in B minor, Franck; "Communion sur un Noël," Hure; "Christmas Dance," Milford; Prelude for Advent, Bairstow; Chorale Improvisation, "In dulci Jubilo," Karg-Elert.

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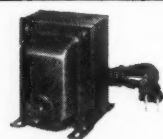


This program may help you present an inspired recital of your own sometime, or you may want it for your file. It is the Dedication Program of the Odeon Organ at The College of Music of Cincinnati, a brilliant performance by Mr. Wayne Fisher, Organist and Member of the Artist Faculty. Just write Hillgreen-Lane & Company, Alliance, Ohio. It will be sent to you promptly . . . no charge, no obligation.

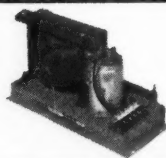
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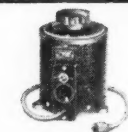
**1** Selenium Rectifier Unit Model 1510: continuous capacity of 10 amperes and a selector switch providing a choice of approximately 5, 10 and 15 volts. Two or three of these units can be paralleled to provide 20 or 30 amperes for extra large organs.



**2** Stepdown Transformer: permitting the 1510 rectifier unit to be operated from 208 to 230 volts A.C.



**3** Filter: which can be added to the 1510 rectifier to eliminate hum or chatter where solenoids are worn or are of a type susceptible to ripple.



**4** Auxiliary Voltage Control: for those installations where very precise control of voltage is necessary.

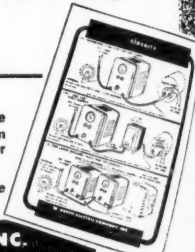
IN ADDITION . . . Green has worked out three standard circuits showing how the 1510 unit can be used for small organs, large organs, and for different AC supply voltages.

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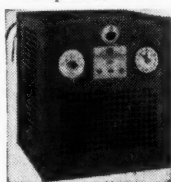
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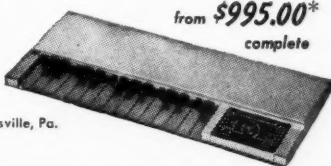
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First Presbyterian Church  
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**FOUR RECITALISTS HEARD AT TRINITY COLLEGE, HARTFORD**

Four recitals in Mather Chapel at Trinity College, Hartford, Conn., have been played by prominent New England organists in November and December. George Faxon of the Cathedral Church of St. Paul in Boston was heard Nov. 8, Luther Noss of Yale Nov. 22, G. Huntington Byles of Trinity Church, New Haven, Nov. 29 and William Self of All Saints, Worcester, Dec. 6.

The programs have been as follows:

By Mr. Faxon—Introduction and Chorale from Sonata in B minor, Gottfried Rudinger; Chorale Preludes, "Now the Day Is Ended" and "O Jesu Christ, My Light of Life," Max Drischner; "Aria da Chiesa," Early Italian; Concerto No. 2, in B flat, Handel; Pastorale, Roger-Ducasse; Intermezzo, Second Symphony, Dupré; "God Among Us" (from "La Nativité du Seigneur"), Messiaen; "Regina Coeli," Titcomb; "Comes Autumn Time" and "Pageant," Sowerby.

By Mr. Noss—Three Pieces, John Blow; Two Trios, Maurice Greene; First Movement of Sonata for Organ, McKay; Pre-

lude on the Passion Chorale and Variations on "Herzliebster Jesu," Everett Helm; Four Pieces from "Suite Française" (1949), Langlais.

By Mr. Byles—"Cortege et Litanie," Dupré; "Priere," Franck; Intermezzo and Adagio, First Symphony, Widor; "Suite Breve," Langlais; "Noel," Mulet; "Lied" and "Toccata sur le Veni Creator,"

Litaize.

By Mr. Self—Toccata in A, Purcell; "Le Moulin de Paris," Anonymous; "Offertoire sur les Grands Jeux," Couperin Le Grand; "Noel" in G, d'Aquin; Andante, Le Bègue; Chorale Prelude, "In Thee Is Gladness," Bach; Andantino, Vierne; Finale, Third Symphony, Widor; Berceuse, Bonnet; Finale in B flat, Franck.

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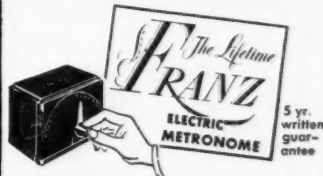
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## New Tonal Resource and Its Placement Pictured by Builder

Mention of the trompette-en-chamade, a new stop installed in the organ of the First Presbyterian Church of Kilgore, Tex., has led to a number of inquiries concerning this stop from readers of THE DIAPASON. The following information has been obtained from the Aeolian-Skinner Organ Company, which has introduced what is considered a unique tonal resource:

The trompette-en-chamade is not installed in the organ case, as is customary when this type of stop is used in churches and cathedrals of Europe. All the pipes and chests are placed entirely in the open under the large chancel stained-glass window, while the remainder of the organ is disposed in four chambers, two on each side of the chancel. All of the pipes, with the exception of the top trebles, which are flue pipes, are lying in individual cradles designed to fit the contour of each pipe and the entire unit is placed at an angle slightly above the horizontal to give it a graceful appearance as it is viewed from the congregation. Its direction is squarely toward the rear of the church and extends out over the heads of choir and organist. Springs are employed to hold the barrels and sockets firmly against their seats in the top board of the chest and the pipes are braced at several places to carry their weight evenly.

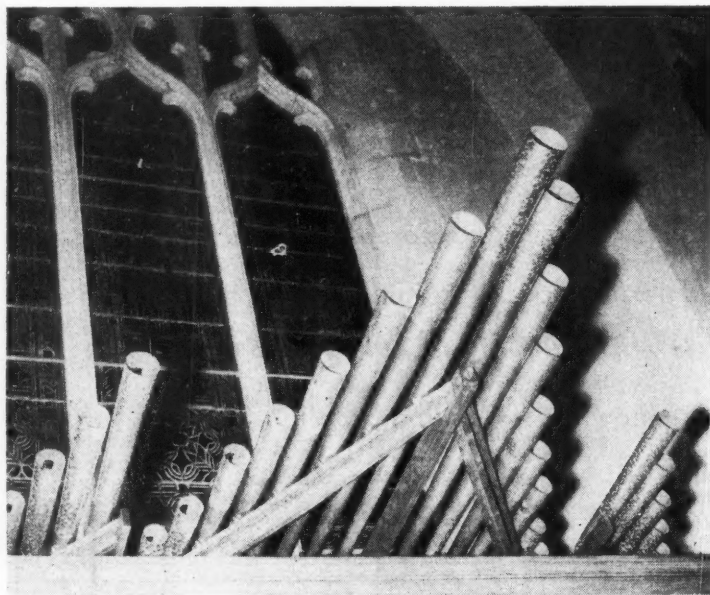
The pipes themselves are made of zinc, with bells of spotted metal for the lower notes, while from tenor F sharp they are entirely of spotted metal. The stop is voiced on five-inch wind and the tongues and shallots are of a new design which appears in the bombarde organs at the Mormon Tabernacle, Salt Lake City, and Symphony Hall in Boston.

"One of the greatest problems of a reed stop is the dynamic balance between the bottom and the top, maintaining the timbre as desired," writes a member of the Aeolian-Skinner staff. "There are many reasons for this difficulty, but among them is an important concept of acoustics which proves to us that the high frequencies (which are characteristic of a French type reed) do not deflect or bend as easily as the lower frequencies. This means that the same set of trumpets in the customary upright position allows the lower frequencies to be heard by the listener better than the high frequencies at the upper end. In the case of this trompette-en-chamade, when both the low and high notes are aimed directly at the listener, the balance of the bass and treble is far superior. In addition, the richness of the lower notes is increased because of the better transmission of the high partials which go to make up their characteristic timbre. This is not to say that the stop is excessively loud, for its loudness remains the same. However, in the human ear loudness is an illusion which is created by the factors of pitch and timbre as well as sheer intensity. One could easily apply Matthew 5:15: 'Neither do men light a candle and put it under a bushel, but on a candlestick and it giveth light unto all that are in the house.' The brilliant, fiery type of reed tone that we are seeking, more than any other, depends on its acoustical environment and this treatment of the stop is the fulfillment of an ideal with respect to placement."

Writing as to the effect of the new stop, Roy Perry, organist and choirmaster of the church in Kilgore, reports:

"While the organ was still on paper I told Mr. Harrison that I wanted a big

TROMPETTE-EN-CHAMADE IN NEW ORGAN IN KILGORE, TEX.



reed to be used tuba-wise—a necessity in much English music and a valuable resource for playing descants in hymns—and that this reed would have to be capable of holding its own in single notes against the normal full organ. We eliminated the possibility of a Willis-type tuba as involving too expensive changes in the blowing system, high pressure being necessary for tuba tone. A bombarde section with a family of trumpets and a big mixture was out of the question because of space limitations. Mr. Whiteford suggested a trompette-en-chamade to be placed under the choir window, where it would have a considerable speaking advantage over the rest of the organ. The Aeolian-Skinner staff went to work on the necessary research and experimentation.

"The result has exceeded my fondest expectations. The reed sings out clearly through the full organ when played against the ensemble from the choir manual; and when it is added to full organ it makes a terrific climax without swallowing up the rest of the tone. This reed yields the most brilliant sound I ever heard, but is not unduly loud. The congregation is fascinated with it. The first time I used the stop for a hymn descant I thought for a moment that the people were going to stand up in the pews and cheer. What they did was to sing as they had never sung before. The stop was worth its cost then and there."

### BARKLEY-HADLEY WEDDING MUSIC BY ROBERT M. WEBBER

Since the public and press evinced considerable interest in the wedding of Vice-President Alben W. Barkley and Mrs. Carleton S. Hadley Nov. 18 in the chapel of St. John's Methodist Church, St. Louis, they may be interested in knowing what music was used. The bride chose all but the first three numbers and the hymn-tune. Robert M. Webber, who presided at the organ, was instructed to begin playing at 10:15. The ceremony took place at 11:05 (five minutes late), but he had extra time to fill as press representatives were in the chapel waiting for things to happen. His program included: "A Fantasy of Moods," Ford; "Romance sans Paroles," Bonnet; Capriccio, Butler; "When Thou Art Near," Bach; Air for the G string, Bach; "Tomorrow," Strauss; "To the Evening Star," Wagner; "Dreams," Wagner; Adagio, "Sonata Pathétique," Beethoven; Meditation from "Thais," Massenet; "O Perfect Love" (hymn-tune), Barnby; Bridal Chorus, "Lohengrin," Wagner; Wedding March, "Midsummer Night's Dream," Mendelssohn.

The organ in St. Paul's Chapel is a Wicks. While rather small, it lent itself well to the rendition of the music.

### WASHINGTON CHURCH CHOIR WILL PRESENT ELLSASSER

Richard Ellsasser will be presented by the chancel choir of Calvary Methodist Church, Washington, D. C., Sunday, Jan. 29, at 4 p.m. This recital will be the seventh in a series sponsored by the choir to raise funds for the completion of the twenty-seven-stop Aeolian-Skinner organ. Other recitalists in this series were Wade

Stephens, William Watkins, winner of the 1949 national young artists' contest; Louis Potter, former organist of Calvary Church and co-designer of the organ, now 9 years old; Robert Shone, Ronald Arnatt and Lyman McCrary. Other musical programs in 1949 included: "The Passio of Our Lord according to St. Mark," by Charles Wood; a program of Grechaninoff music, a program of spirituals and anthems by Eric Thiman, all sung by the chancel choir, directed by Temple Dunn; "A Second Century Church Service," using a choir of men in ancient chants, and four varied programs presenting Ralph Beuthin, Jane Malone, Neal Bozarth and Philip Anderson, instrumentalists, and Jane Shortt, Mary Gale and Thomas Potter, vocalists.

JOSEPH W. CLOKEY has completed two new compositions for organ with other instruments. One is a "Partita" for organ and piano, the other a Concert Overture for organ and strings. A limited number of manuscripts will be available for performance.



### BACH FESTIVAL IN JANUARY AT COLLEGE OF THE PACIFIC

The two-hundredth anniversary of the death of Johann Sebastian Bach will be observed at the College of the Pacific in Stockton, Cal., Jan. 13 and 14. A series of three concerts is under the general directorship of Wesley K. Morgan, head of the department of church music in the conservatory of the college. The first performance will be a recital of organ works, featuring Carl Weinrich, director of music at Princeton University. His program will feature two chorale preludes, "An Wasserflüssen Babylon" and "Ein feste Burg," the Toccata in D minor (Dorian), the Fifth Trio-Sonata, in C major, the Prelude and Fugue in A minor, the Toccata, Adagio and Fugue in C major and five chorale preludes from the "Orgelbüchlein."

The Bach Choir, orchestra and soloists under the direction of Mr. Morgan will present Cantata No. 29, "Wir danken Dir, Gott," and the Magnificat in D. The a cappella choir, under J. Russell Bodley, will perform the motet "Sing Ye to the Lord." The conservatory orchestra under Horace I. Brown will play the Concerto No. 5 in F minor, for piano and orchestra, with Mary Bowling, pianist; the Concerto in D minor for two violins and orchestra, with Horace Brown and Lawrence Short, violinists, and Virginia Short, guest conductor.

Preceding each program a brass choir under the direction of Harold Heisinger will play the Bach chorales from the tower of the conservatory.

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BETTY LOUISE LUMBY of Detroit is one of the new academic members of the American Guild of Organists who since fall have been privileged to write "F.A.G.O." after their names. Miss Lumby is a native of Detroit. She received her preparatory education in piano from her mother, Mrs. Avery L. Lumby, Mus.B., and won the degree of bachelor of music from the Detroit Institute of Musical Art in 1945. The degree of bachelor of music *summa cum laude* was bestowed on her by the University of Detroit in 1947 after having been a major in piano under Margaret Mannebach. She won the A.A.G.O. certificate in the spring of 1947.

Miss Lumby was graduated from the University of Michigan with the degree of master of music in 1948, having majored in piano under Professor Joseph Brinkman. She was appointed to the faculty of the Detroit Institute of Musical Art, affiliated with the University of Detroit, in September, 1948, as instructor of organ, piano and theory.

Miss Lumby studied organ also with

Dr. F. Dudleigh Vernor, organist of the Metropolitan Methodist Church in Detroit; Dr. Marshall Bidwell of Carnegie Institute, Pittsburgh, and Dr. Robert Baker of New York. She has given organ and piano recitals in Detroit and Ann Arbor.

MEMBERS OF BETHANY Lutheran Church, Chicago, honored Carl J. S. Weiss on his thirty-fifth anniversary as organist and choir director of the church at an informal reception in the parish-house Dec. 11. Mr. Weiss was appointed to the position Dec. 11, 1914, after studying under Pietro Yon in New York and Wilhelm Middelschulte in Chicago. His father, Charles A. Weiss, was organist and director of music at St. Paul's Evangelical and Reformed Church for thirty-seven years.

THE CHOIR OF ST. JOHN'S Methodist Church, Lubbock, Tex., supplemented by members of other church choirs, presented the Christmas portion of "The Messiah" before an overflowing church Sunday evening, Dec. 11. The conductor was Mrs. Carl Scoggin. Robert E. Scoggin, organist of the church and a pupil of Dr. Nita Akin, served as organist.

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## Major Improvement

Noted by Dr. Barnes in  
Electronic Organs

Chicago, Dec. 1, 1949.—Editor of THE DIAPASON:

Lest prospective readers be discouraged from reading this letter because of the two formidable words—"gyrophonic projector"—I hasten to reassure them that the words will be explained in due course.

When I discover that an electronic organ manufacturer has honestly done something entirely new in the field it is a pleasure to report that fact. The Allen Organ Company was in a quandary to know how to present what they had so that it would gain credence. I told them I would state the facts as I found them to be, and those who know my past attitudes will know that I am not likely to go off the deep end in favor of any electronic organ.

When a chapter on "Electronic Organs" was added to my book, "The Contemporary American Organ," in 1937, and in all later editions, I made the statement that I would never be fully satisfied with electronic organs until there was a marked improvement in the loud-speaker system. Until now, loud-speaker tone was always loud-speaker tone, identifiable as such. Loud-speaker tone differs from the actual sounds of any musical instrument (which does not depend on Dr. Lee de Forest and his vacuum tubes, to energize a loud-speaker) to such an extent as to be easily recognized by any discerning musical ear.

Apparently the engineers at the Allen Organ Company took my statements seriously, and have used their ingenuity in effecting a radical improvement in the loud-speaker system as used in electronic organs. For many years, since the advent of electronic musical instruments, it has been common practice to use one or more loud-speakers as the "transducer," the device which translates electrical impulses to sound waves. For the most part these loud-speakers have been of the dynamic "cone" type, since this type is generally conceded to permit production of the widest range of frequencies. Every electronic or electric organ on the market today utilizes a tone cabinet or other enclosure which employs one or more of these cone speakers.

Theoretically, if electrical currents of the proper character are fed into a cone speaker of the finest quality one should be able to reproduce any existing musical effect; but any critical musician will admit that so far this system has failed to imitate perfectly the "mass effect" of the organ or orchestra. Many reasons are offered for this deficiency. Some of these are intangible to the average listener, but they may be broken down into the following:

1. Lack of proper tone dispersion. If one realizes that in the organ every note of a given stop, that is to say every pipe, emanates from its own individual source, each of which is relatively spaced from the other, the problem of tone dispersion becomes more apparent. Let us compare what happens when a single key is depressed in a pipe organ with that of an electronic organ with a stop combination of, for instance, diapason, 8 ft., octave, 4 ft., and fifteenth, 2 ft. In the organ three pipes would be speaking. The chances are that these three pipes would be separated from one another by several feet of intervening space. In ordinary circumstances a listener would hardly be able to determine the location of the three individual pipes, due to tone dispersion. This effect is generally accepted as one of the reasons for the charm of the organ. On the other hand, the electronic organ would have all three tones simultaneously speaking from one or more loud-speakers. The difference, which should be apparent, is that no matter how many loud-speakers were used, all three tones would be emanating from each speaker.

Of course, it might be possible to use a separate loud-speaker for each note and for each stop. However, the cost would be prohibitive, for an electronic organ built in this manner would be very complex in construction and would cost many times as much as a pipe organ.

The problem is successfully solved in a very simple way by using what the Allen

DR. C. L. SEUBOLD AT ORGAN IN HIS LOUISVILLE HOME



CLARENCE SEUBOLD has been appointed to the position at St. John's Evangelical Church, Louisville, Ky., to succeed Mrs. Julia B. Horn, who died recently.

Mr. Seubold began his musical career at the insistence of his parents, lovers of church music. At 17 he held his first position as organist at Zion Reformed Church. Four years later he left to play for the Market Street Methodist Church, staying there four and a half years. Then he studied chiropractic at Davenport,

Iowa, and practiced in Chicago for several years. He returned to Louisville in the fall of 1928 and became organist at the Market Street Methodist Church, remaining there for twenty years. For the last year he has been at the West Louisville Evangelical and Reformed Church.

Mr. Seubold has an organ from a Louisville church in the basement of his home. The console is in the dining-room and he frequently entertains friends with informal recitals.

Company calls a "gyrophonic projector." This provides loud-speakers in motion. The effect on the listener is unbelievable, since the "gyrophonic projector" provides most satisfactory tone dispersion, even in a small room.

2. Lack of pitch uncertainty. Another flaw in the electronic production of organ tone has been what is known as a lack of pitch uncertainty. Analysis of the previously mentioned note on the pipe organ will indicate the presence of a nervousness or indefiniteness of pitch. This is probably caused by a combination of slight variations in the air pressure supply to pipes, plus the manner in which the pipe speaks. Any out-of-tuneness, even if very slight, will contribute to this effect. The "gyrophonic projector" adds this nervous quality because of the pitch shifting "doppler effect," a direct result of its motion.

3. Lack of ensemble tone. A major complaint of musicians has been that electronic organs lack ensemble tone—the effect of many tone sources "speaking" simultaneously. This drawback has been largely overcome in the Allen by including a plurality of individual tone generator racks and appropriate couplers. However, this method may now be enhanced by employment of one or more "gyrophonic projectors." The economical "gyrophonic" system offers the effect of doubling or tripling the quantity of tone sources.

4. Sensitivity to "acoustic conditions." It is generally conceded that electronic organs are most sensitive to acoustic conditions. With ordinary tone cabinets this disadvantage is aggravated by the presence of the aforementioned points 1, 2 and 3. The Allen method is especially valuable to installations where poor acoustics are encountered; in fact, it allows the satisfactory installation of an electronic organ under conditions which would be intolerable without it.

In its simplest form the "gyrophonic projector" includes a housing which incorporates what may be termed a rotating tone disc. On the rotating assembly are mounted two special 25-watt capacity low-frequency reproducers and two high-frequency drivers. In the Allen the highest pitch range normally found in an organ is present. Therefore the high frequency drivers are designed especially to produce frequencies as high as 20,000 cycles.

The rotating baffle is caused to revolve

at low speed by a belt driven by a quiet running motor. There are three basic speeds and resultant effects provided:

1. The lowest speed ("gyrophonic") adds the warm singing quality which so far has been produced only by the organ or symphony orchestra.

2. The second speed ("celeste") produces a desirable multi-rank celeste quality. Since all of the stops on the organ are affected, it is possible to produce at will such qualities as voix celeste, flute celeste, unda maris, etc. A "gyrophonic projector" may be used on an organ which already has the two ranks necessary for a celeste. The compound effect produced by this combination is one which must be heard to be appreciated.

3. The third speed ("tremulant") provides an acoustic tremulant which is far superior to any synthetic vibrato produced electronically.

The "gyrophonic" method should not be confused with electronic devices which are supposed to produce similar effects. It is basically acoustic in function and any comparison will show its superiority.

It should be remembered that the movement of this device is relatively slow and at all times the effects produced are dignified in character. Its tonal properties are adaptable especially to the church or concert organ. An interesting point is the effect on the listener in regard to its operation. I found that the listener loses cognizance of the fact that the "gyrophonic projector" is on or that any specific tonal phenomenon is occurring. Only when a comparison is made with ordinary loud-speaker systems are the amazing differences brought home.

In my opinion this improvement is as basic and important to electronic organ development as the invention of the "self-starter" was to the automobile business thirty-five years ago.

WILLIAM H. BARNES.

## CAROL SERVICE INCLUDES

## TALK BY DR. HELEN DICKINSON

A capacity congregation gathered at the Park Methodist Church, Bloomfield, N. J., Sunday evening, Dec. 4, to hear a lecture on "The Carols of Christmastide" by Dr. Helen A. Dickinson of the School of Sacred Music of Union Theological Seminary, New York City. Dr. Dickinson's lecture was illustrated by slides of great paintings of the Nativity and by carols sung by the chancel choir of the church, under the direction of the Rev. W. Elmer Lancaster, associate minister and director of music of the Park Church. Virgil V. Day, tenor soloist of the Brick Presbyterian Church, New York City, and the children's choirs of the Park Church also participated in the service.

Selections on the program were "O Saviour Sweet, O Saviour Kind," Bach (sung as an introit by the children's choirs); "The Citizens of Chartres" (French), "Glory to God in the Highest" (ancient Gloria), "A Solis Ortus Cardine" (Latin, fourth century), "O Hark to the Bells' Glad Sound" (Danish, eleventh century), "The Boar's Head Carol" (English), "Carol of the Russian Children" (Russian), "Sleep, My Jesus, Sleep" (Dutch Lullaby), "The Friendly Beasts" (twelfth century melody), "O Nightingale, Awake!" (Swiss), "Shepherds, Now Go We to Bethlehem Town" (Austrian), "Jesu! Thou Dear Babe Divine" (Haytian) and "The Neighbors at Bethlehem" (Flemish). The offertory was "All Hail the Virgin's Son!", by Clarence Dickinson.

In a brief introductory statement, the Rev. Roland L. Luerich, minister of the Park Church, emphasized the importance of the ministry of music in the teaching, preaching and social program of the church, and paid tribute to Drs. Clarence and Helen Dickinson for their widespread influence upon the development of sacred music. On behalf of the congregation Mr. Luerich extended congratulations to Dr. Clarence Dickinson, who was present at this service, upon the occasion of his fortieth anniversary as organist and choirmaster of the Brick Presbyterian Church, New York City.

Under the general title of "An Hour of Music" a series of musical services is presented at the Park Church every season. These programs include the standard oratorios, recitals and instrumental programs, with outstanding guest soloists as the assisting artists.

Mr. Lancaster, a graduate of Union Theological Seminary with the degree of bachelor of divinity and master of sacred music, and an ordained minister, directs the three choirs of the church and has a four-manual Hall organ, rebuilt in 1946, at his disposal. He has been organist and choirmaster of the Park Church since 1944, and since his ordination in 1948 has assumed the post of associate minister.

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# "THE CHILDHOOD OF CHRIST" SUNG BY CHICAGO CHORUS

The united adult choirs of the Evangelical Lutheran Church of St. Luke, Chicago, sang the Christmas cantata "The Childhood of Christ," by Johann Christoph Bach, Dec. 18 at 4 p.m., under the direction of Walter H. Hartkopf, with Herbert D. Bruening at the organ. "The Childhood of Christ" ("Die Kindheit Jesu") was published in October, 1949, by J. Fischer & Bro., New York, with the original German text by Johann Gottfried Herder, the German philosopher and poet, and an English translation by Lowell P. Beveridge, director of chapel music at Columbia University and professor of choral conducting at Union Theological Seminary, who also edited and prepared the cantata for publication.

St. Luke's three adult choirs and soloists presented the cantata in English. On Christmas Day this group of about 100 voices repeated the first and the last choruses at the German and the English festival services in German and English respectively. It is believed that the St. Luke presentation of this cantata may have been the first in Chicago and possibly the Middle West.

The united adult choirs of St. Luke consist of the male chorus of twenty voices (Walter F. Steinberg director), the Walther League chorus of high school girls, thirty-five voices (Walter H. Hartkopf director) and the church choir of forty-five mixed voices (Herbert D. Bruening director of music). Preceding the J. C. Bach cantata, the primary chorus and the children's choir of St. Luke, directed by Lucille Wassman and Walter F. Steinberg respectively, sang Christmas carols and the Rev. Adalbert Kretzmann, pastor of St. Luke, spoke about the Bach family at Christmas.

## HEALEY WILLAN TO TEACH

### AT WA-LI-RO CAMP IN JUNE

Dr. Healey Willan of Toronto will be on the faculty of Camp Wa-Li-Ro, Put-in-Bay, Ohio, for the choirmaster conference June 26 to June 30. Other members will be the Rev. John W. Norris, member of the Joint Commission on Church Music of the Episcopal Church, and Walter Blodgett, prominent Cleveland church musician. Paul Allen Beymer will have as his assistant directors Warren Miller, assistant organist of Christ Church, Shaker Heights, and Norman Waite, organist of St. Paul's Church, Norwalk, Ohio.

The Wa-Li-Ro choristers of the Cleveland neighborhood, including Grace Church, Mansfield; Old Trinity, Tiffin; St. James', Painesville; St. Paul's, Norwalk; Emmanuel, Cleveland, and Christ Church, Shaker Heights, sang at the annual Christmas carol festival in the Cleveland Museum of Art Dec. 18. This program is planned annually by Walter Blodgett and sponsored by the *Cleveland News*. About 6,000 people are in attendance every season.

The presiding bishop of the Episcopal Church has appointed Mr. Beymer to the Joint Commission on Church Music, thereby giving Camp Wa-Li-Ro a representative in this national organization.

The thirteenth annual Wa-Li-Ro choir festival will be held in Trinity Cathedral, Cleveland, Sunday evening, May 7, under the direction of Mr. Beymer, with Mr. Blodgett at the organ.

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NORMAN SPICER



BISHOP CHARLES K. GILBERT of New York has announced the appointment of the Rev. Norman Spicer as the first chaplain to college students for the diocese. For the last four years he has been assistant minister at Trinity Church in Boston and chaplain to college students in that city. He established the Canterbury Club with twenty students and soon had hundreds going to Trinity Church every week for evening prayer and special activities. The 125-voice Canterbury Choir produces his pageant "The Story of Christmas" every year and has had special music written for it by such composers as Everett Titcomb and Healey Willan. Chaplain Spicer has undertaken a similar program at the Cathedral of St. John the Divine for students in New York City.

At the invitation of Miss Helen C. Frick, Chaplain Spicer played the founder's centennial recital on the four-manual Aeolian organ in the Frick Collection in New York Sunday afternoon, Dec. 18. Five hundred friends of the Frick family were invited and WNYC broadcast the program, made up of the favorite music of the founder, Henry Clay Frick. Mr. Frick was an organ enthusiast, owned two large residence organs and was the donor of an organ to Princeton University.

Chaplain Spicer studied with Palmer Christian, Arthur Poister and Clarence Dickinson.

#### FRANKLIN GLYNN OPENS NEW ORGAN IN ROANOKE CHURCH

Franklin Glynn gave the inaugural recital on the Alfred R. Berkeley memorial organ in St. John's Episcopal Church, Roanoke, Va., Sunday afternoon, Oct. 30. The instrument was built by the Aeolian-Skinner Company and the stop specification was published in THE DIAPASON in February, 1947. Mr. Glynn is delighted over the tone qualities of the new instrument, which was designed by him in collaboration with G. Donald Harrison and William E. Zeuch.

The following program was played at the recital: "Lamentation" (in memoriam, the Rev. Alfred R. Berkeley, D.D.), Guilmant; Introduction and Allegro, Keeble; "Jesus, My Joy," "Deck Thyself, My Soul," Gavotte in G and Fantasie and Fugue in G minor, Bach; Menuet, Commette; "The Angelus," Mansfield; Introduction and Theme, Sumson; "Le Carillon," Wolstenholme; Berceuse, Vierne; Theme and Variations, Turrini; Toccata from Fifth Symphony, Widor.

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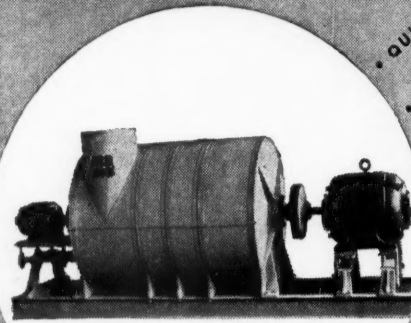
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ALBERT D. SCHMUTZ



ALBERT D. SCHMUTZ, professor of music at the Kansas State Teachers' College in Emporia, gave a recital at the Methodist Church in Hays, Kan., Dec. 4 and one of the numbers on the program was his own "Suite Chromatique," which he played at the regional A.G.O. convention in Houston, Tex., last April. His offerings consisted of the following: *Sinfonia to Cantata 146*, Bach-Biggs; "Break Forth, O Beauteous Heavenly Light," from Christmas Cantata, Bach-Gaul; *Prelude and Fugue in G major*, Bach; *Largo*, Veracini-Black; *Overture to the Occasional Oratorio*, Bach-Edmundson; "Legende" and *Prelude* from "Suite Chromatique," Schmutz; "Prologue de Jesus," Traditional-Clokey; "A Kentucky Christmas," Saxton; *Chorale Improvisation* on "In dulci Jubilo," Karg-Elert.

Mr. Schmutz is a native of Kansas, born in Halstead, and his entire professional activity has been in that state, while his training was received entirely in the United States. For eight years he was head of the music department at Bethel College, Newton, Kan. Since 1928 he has been at the State Teachers' College in Emporia, teaching organ, piano, theory and composition. He has been active in state and national professional organizations and at present is president of the Kansas Teachers' Association. For the last two years he has been teaching theory and composition at the National Music Camp in Interlochen, Mich. During all his career he has been an active church organist. But composition has become a hobby with him and his works have received growing recognition.

#### ARDEN WHITACRE ON STAFF OF UNIVERSITY OF TEXAS

Arden Whitacre, former university organist and instructor of music at the University of Bridgeport, in Connecticut, has joined the music faculty of the College of Fine Arts of the University of Texas in Austin.

While a student at Oberlin College and Conservatory, where he received his bachelor of music degree in 1946, Mr. Whitacre studied organ with Arthur Poister and Claire Coci. After graduate study at the University of Chicago, where he was a member of Marcel Dupré's master class, he received a master of sacred music degree from Union Theological Seminary in 1948. He studied theory and composition with Dr. Norman Coke-Jephcott and organ with Dr. Charles M. Courboin. In December, 1948, he received the L.T.C.L. degree from Trinity College, London. During the summer of 1947 Mr. Whitacre studied organ and choral technique with Flor Peeters, organist of the Cathedral of St. Rombaut, in Belgium; Hendrik Andriessen, organist and composer of Utrecht, Holland, and André Marchal, Paris.

Mr. Whitacre's former positions were at the First Presbyterian Church, Lorain, Ohio; St. Paul's Episcopal Church, Norwalk, Ohio, and the First Baptist Church, Bridgeport, Conn.

In addition to his duties at the University of Texas he is organist-choirmaster at St. David's Episcopal Church, Austin.

THE LITTLE ROCK, ARK., Musical Coterie gave its annual candle-light vespers in Trinity Cathedral Dec. 4. The choirs of the cathedral and of Christ Church and the string section of the Arkansas State Symphony took part. John Glenn Metcalf, organist of Trinity, played three Mozart Sonatas with the string ensemble. Mrs. Conrad Farell played Mendelssohn's Sixth Sonata.

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## MARGUERITTE NOBLES



PILGRIM CHOIR of the First Congregational Church, San Diego, Cal., gave a sacred concert Sunday afternoon, Nov. 27, observing the completion of thirty years of musical directorship by Margueritte Barkeley Nobles.

Mrs. Nobles moved to San Diego in 1918 as a Y.M.C.A. war worker employed in musical activities in the camps. The following year she became organist-director at the First Congregational Church, where she has contributed much to the musical life of San Diego. During the three decades two choirs have been maintained continuously and most of the standard oratorios and cantatas have been given, including first presentations in San Diego of Faure's "Requiem," Saint-Saens' Christmas Oratorio, several Bach cantatas and Bach's "St. Matthew Passion."

For the last fifteen years the Pilgrim Choir has met for dinner preceding the weekly rehearsal and this has contributed to a fine *esprit de corps* among its members. The choir project for this year is the reconditioning of the choir room, modernizing the equipment and redecorating the room.

Mrs. Nobles maintains a studio where she teaches voice as well as organ. She has served as dean of the San Diego Chapter, A.G.O., at three different times—1929-30, 1933-34 and 1940-41.

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**NASHUA, N.H., CHURCH HEARS  
NEW THREE-MANUAL ORGAN**

The Church of the Good Shepherd in Nashua, N. H., has installed a new organ, built by the Aeolian-Skinner Organ Company. The specifications for the three-manual of twenty-six ranks were drawn up over four years ago by G. Donald Harrison and Edward B. Gammons. The first official recital on the completed instrument was played Nov. 28 by Mr. Gammons. His program was as follows: Royal Fireworks Music, Handel; "Agnus Dei," Couperin; "Basse de Trompette," Clerambault; "My Heart Is Filled with Longing" and Fanfare Fugue in C major, Bach; Communion, Purvis; "Romance sans Paroles," Bonnet; "Folktune," Whitlock; Fantasia on "St. Clement," McKinley; Chorale in A minor, Franck.

The specifications of the new organ are as follows:

**GREAT.**

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Viola da Gamba, 8 ft., 68 pipes.  
Viole Celeste, 8 ft., 68 pipes.  
Rohrflöte, 8 ft., 68 pipes.  
Spitzflöte, 4 ft., 68 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Clarinet, 16 ft., 68 pipes.  
Trompette, 8 ft., 68 pipes.  
Hautbois, 4 ft., 68 pipes.

**CHOIR.**

Dulciana, 8 ft., 68 pipes.  
Cor de Nuit, 8 ft., 68 pipes.  
Koppelflöte, 4 ft., 68 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.

**PEDAL.**

Contre Basse, 16 ft., 32 pipes.  
Bourdon (from Great), 16 ft.  
Spitzprincipal, 8 ft., 32 pipes.  
Bourdon (from Great), 8 ft.  
Choral Bass, 4 ft., 32 pipes.  
Posaune, 16 ft., 32 pipes.

This organ replaces a Hutchings two-manual tracker, which served the church for nearly seventy years. It is a completely new organ, none of the old pipes being utilized.

Several musical events are to take place during the coming year, including two other organ recitals. A yearly event will be when the organist of the church presents a recital on Palm Sunday night. The present organist and choirmaster is James A. Wood.

IN RECOGNITION OF THE 200th anniversary of the death of Johann Sebastian Bach, the Bach Choir of Bethlehem, Pa., announces an additional festival to take place Friday and Saturday, May 26 and 27. The program will be identical with that given at the festival already announced for May 19 and 20, which includes the Christmas Oratorio and the Mass in B minor. The second festival, however, will be held contingent upon the demand for seats prior to March 15. This is the eighth and ninth times the Christmas Oratorio will be sung by the Bethlehem Choir and the forty-second and forty-third time the Mass in B minor will be given in its entirety.

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## Symphony of Psalms by Stravinsky Sung; Directed by de Tar

By LESLIE P. SPELMAN

The choir of the Church of the Ascension in New York presented an outstanding musical event in the church on the evening of Dec. 5. Stravinsky's "Symphony of Psalms" and Bach's "Magnificat" were given before a capacity house. Long before the time for the service all seats were taken and people were sitting on the stairs and on the floor and standing. Many listeners followed the music with their scores.

Vernon de Tar, organist and choir-master, has established a reputation for offering distinguished music that is performed in a finished manner. He confines his efforts to one special performance a month from November through Easter.

The "Symphony of Psalms" was written by Stravinsky for the fiftieth anniversary of the Boston Symphony Orchestra in 1930 and was conceived as a choral and instrumental ensemble in which the two elements are on an equal footing. The choir of thirty-six voices sang the difficult intervals with apparent ease and with a sensitiveness to the beauties of the vocal line which showed the affection which they must have for this work. The composition certainly is difficult, but they made it sound natural and easy.

The instrumental half of the score did not fare as well. Mr. de Tar is to be congratulated on doing such a masterly job of playing this complicated score and at the same time giving so much attention to the singers. A grand piano was used also, especially in those places in which the full score calls for a piano part, and an assistant at the organ often helped out by playing on the solo manual. The question is: Can the Stravinsky orchestral score be transferred to the organ without a great loss? There were parts of pronounced beauty in the instrumental part, as for example the beginning of the fugue in part I and the ponderous pedal part underneath the "Laudate" of part 3. But I missed the rhythmic element of the drums and the percussive sound and accent given by the reeds and woodwinds in the orchestral score. I attended some of the rehearsals and the concert when Stravinsky conducted the first Paris performance of the composition. I think he would have been pleased with this performance, admitting perhaps that what was lost by the absence of an orchestra was gained in having this essentially religious work performed in a more appropriate atmosphere than in a concert hall.

The Bach "Magnificat" sounded more satisfactory as to balance, partly because we are more accustomed to hearing the cantatas with organ accompaniment, partly because Bach was less concerned with color than Stravinsky, and partly because a string quartet and oboe were used on the arias. The soloists were from the Bach Aria Group, which had just presented an evening of Bach arias in Town Hall. Bach solo singers are a species apart. These four young people have realized the need to master a florid type of singing, so that they can cope with the type of melody found in Bach, and have become so steeped in this style that their performance is a joy to hear rather than a worry to listen to, as is too often the case in hearing Bach arias. The contrapuntal lines of the chorus came out clearly under the expert leadership of Mr. de Tar. A skillful detached type of singing was sometimes used, as in the chorus "Omnes Generationes." Clarity of line was stressed, rather than volume, reserving full choral tone for a few appropriate climaxes.

Mr. de Tar and the choir are to be congratulated on another distinguished musical performance and the public looks forward to their "Messiah" Jan. 3 and their second performance of Honegger's "King David" Feb. 6.

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C. GRIFFITH BRATT



C. GRIFFITH BRATT, Mus.M., A.A.G.O., head of the music department of Boise Junior College and organist-choirmaster at St. Michael's Cathedral, Boise, Idaho, put in a busy pre-Christmas season. Nov. 27 the choir of the cathedral presented Mendelssohn's "Elijah" before a large congregation for the benefit of the organ fund. Dec. 2 Mr. Bratt played a recital on the recently-installed Hillgreen-Lane organ in the First Christian Church, Twin Falls, Idaho. A full church heard him play the following program: Rigaudon, Campra; Trumpet Voluntary, Purcell; "My Heart Is Filled with Longing," "In Thee Is Joy" and "Jesu, Joy of Man's Desiring," Bach; Allegro, Trio-Sonata in C minor, and Gigue Fugue, Bach; Concerto in F major, Handel; Chorale, Minuet and "Prayer" ("Gothic Suite"), Boellmann; Canon, Schumann; Andante Cantabile, Fourth Symphony, Widor; "Now Thank We All Our God," Karg-Elert; besides two improvisations on tunes from the church hymnal selected by the audience. A reception for the organist was held after the recital at the home of Mrs. Charles Allen, organist of the First Christian Church.

Sunday, Dec. 11, the *a cappella* choir of Boise Junior College, under the direction of Mr. Bratt, gave its annual Christmas vesper concert at the college. Two of Mr. Bratt's compositions were included on this program—the cantata "Beautiful Saviour," which achieved a big success when sung by Mr. Bratt's choir when he was organist and director of St. John's Lutheran Church, Baltimore, Md., and a setting for male voices of "This Night a Wondrous Revelation," published by G. Schirmer.

At the annual midnight Christmas Eve service in St. Michael's Cathedral the choir sang Bach's cantata "For Us a Son Is Born." For the third successive year the music for communion will consist of Mr. Bratt's setting based on carols and entitled "A Carol Eucharist." This service is always the musical highlight of the year at St. Michael's.

#### CAPTAIN LOUIS F. MOHR, SR., DIES IN NEW YORK AGED 86

Captain Louis F. Mohr, Sr., founder and senior member of the firm of Louis F. Mohr & Co., church organ experts, died in New York Dec. 16 at the age of 86 years, after a long illness.

Captain Mohr began his apprenticeship at the age of 12 with the organ firm of Hilborne L. Roosevelt. In 1900 he established his own shop at 2899 Valentine Avenue. His hobbies extended to making large collections of match box covers and transfer slips, and he received prizes in several hobby contests.

Captain Mohr joined the First Provisional Regiment in 1917 and was stationed at the Croton Aqueduct. He served also with the Ninth Regiment of the New York National Guard, was captain of the ordnance department of the Veteran Corps of Artillery for many years and was an officer of the Old Guard of the City of New York.

Captain Mohr is survived by his widow, Mrs. Louise Mohr; a son, Louis F. Mohr, Jr.; a daughter, Mrs. Herbert Fager of Leonia, N. J.; a sister, Miss Emma Mohr of New York, and two brothers—Walter and Edward. The son and brothers are active in the firm.

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